# CHINESE KUNG-FU SERIES 11

# 12 Fatal Leg-Attack Techniques

(in Chinese-English)

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少林十二絕命腿

●中英對照

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# 前　　言

《少林十二絕命腿》，是拙作《少林六十四腿擊法》的續篇。少林金剛禪自然門腿擊技術共一百零八法，尚有三十二地趟腿擊法正在撰寫中，即將與讀者見面。

十二絕命腿多爲上盤腿法，招法兇狠，不可輕易使用；學練者應切實加強保護措施，愼勿疏虞。

少林金剛禪自然門是以“禪”爲核心的武術和氣功派流，從理論到實踐，從修煉內涵到表現形式均自成體系，別具一格。金剛禪形—— 並非人爲地創造出來的標誌，而是實修金剛禪氣功達到一定境界時的產物；金剛禪自然門之武術，其動作規律也含蘊其中。金剛禪自然門的武術與氣功，即動禪與靜禪是互相貫通，互相融合，共出一源的。

對金剛禪的基本理論以及“禪”與武術的關係，本人將在三十二地趟腿擊法一書中試作闡述，俾使讀者對本門的武術與功法有一概括了解；今後，如條件允許，本人還將把金剛禪自然門氣功及實修法一一寫出，奉獻給讀者諸君。

本書不當處，請讀者指正。

王信得

一九八四年四月

# Foreword

"12 Fatal Leg-attack Techniques" is a sequel to another book of mine, "64 Leg-attack Methods of Shaolin Kungfu." In Shaolin *Jingang-Chan* Natural School, there are 108 leg-attack techniques in all, and a book on the remaining 32 groundfighting leg-attack techniques is now being written and will soon be published.

The 12 fatal leg-attack techniques are mostly high kicks and, therefore, are too dangerous to be used recklessly. Also, beginners should bear in mind that, in practice, serious protective measures should be taken to prevent injury.

The Shaolin *Jingang-Chan* Natural School, with *Chan* (spiritual transformation) as its kernel, is an unique system of *wushu* (combat arts) and *qigong* (breathing skills) both in practice and in theory, in the training of internal spirit and in the perfection of external form. The token of *Jingang-Chan,* ⊗ , is not a man-made symbol, but a representation of the sublime realm of perfect *Jingang-Chan qigong* and also an embodiment of the *Jingang-Chan* Natural School's combat principles. The *qigong* and *wushu* of Natural School, or "the static *Chan*" and "the dynamic *Chan,*" are interdependent and derived from the same source.

To deepen readers' understanding, I will include in my new book, "32 Groundfighting Leg-attack Techniques," a detailed explanation of the basic *Jingang-Chan* theories and the relationship between *"Chan"* and *wushu.* Also, if circumstances permit, I will write and offer to the readers another book dealing comprehensively with the training of *Jingang-Chan* breathing skills.

It will be my great pleasure to have your kind comments on this book.

Wang Xinde

April 1984

# 論腿擊法之"法"

"踢、打、摔、拿、 撲、推、撞"爲少林散手對搏七法。其中，踢法被列爲首位，說明至關重要。然而，踢的技擊法，也是不易練好和最難練精的。

踢法即用腿擊。要能夠即機即發，上、中、下三盤以及前後轉側，面面俱到，靈活應用，得心應手隨時向對方進擊或作出各種反應，踢法踢法較之其他六法，其難度尤大。

從實戰效果看，腿擊的長處在於：擊之最遠，發勁最烈，運用最靈，是最具有威脅的武器。因而，我們要重視腿擊。

訓練腿擊必須讓髖關節有良好的柔韌度。從這一意義上講，練習長拳的各類基本功，將大大增强散手拳手的基本功底，增强關節的靈敏和柔韌性。

此處着重介紹的，是實施腿擊法時最爲基本的五大要法，即在實戰中適用而且必須遵循的基本準則。

## 一、鬆　緊　法

鬆和緊是一對矛盾。散打拳手應該在自己的訓實踐中處理好這對矛盾。放鬆有兩個意義，首先是使自己思想鬆下來。上場之前思緒焦慮是思想緊張的表現。這將大大消耗拳手的精力、體力，嚴重的甚至將會損耗到無法勝任應戰的程度，因而鎮靜是思想放鬆的必要條件和散打拳手

所必備的意志品質。對於一個內心恬靜的優秀拳手來講，賽場緊張的氣勢應使其精神振奮，胆魄大增，鬪志旺盛，而又有足夠的鎮靜，以便應付各種複雜的情况，並迅速作出處理。放鬆的另一個意義是實戰中保持身心的鬆靜自然，以求得最佳的技擊效果。所有的動作都應該盡量使肌肉放鬆着進行。但是，當你的腿擊攻擊部抵達目標的一瞬間，應將你平時訓練的全部功夫發揮出來，這時候你應是高度緊張的。換言之，這種經肌肉放鬆而解放出來的能量使你的腿或拳的進攻瞬時速度獲得了加速度。

初學者不明瞭上述規律和奧秘所在。因此，實戰練習中實行腿攻擊時，從最初的意識驅動到提腿進攻，都使自己的腿部肌肉在整個進擊過程中，保持了高度的緊張。這樣，勢必破壞自己動作的協調，使腿法進攻時，力量下降，速度減緩，大大削弱腿擊的效果。

綜上所述，祇有充分放得“鬆”和“活”，才能高度的“緊” 和“張”。至柔才能至剛，而鬆活是至柔的第一步基本功。也祇有在實戰中獲得至剛的客觀效果的人，才能眞正體察到鬆活、至柔的重要。

## 二、機 變 法

每一個拳手無不努力爭取最充分、有效地保護自己，打擊對方，取得最大的實戰效果。

腿擊動作千變萬化，臨機應招，變幻莫測，實戰施以腿擊，全憑訓練水平加上實戰搏擊的經驗。無論做任意一種企圖打擊中、高部位（甚至低部）腿擊法，進攻者的小腿部、大腿部與膝蓋部，應該盡自己關節柔韌度的可能加以抬高，將膝提起幾乎與胸等高，人略後傾，身體略仰，以斜側面對向敵方，這一姿勢，至少有下列好處：

1．可以消解敵方猛烈進攻的來拳、來腿。側身和提膝同時進行，幾乎可將胸、腹、肝、心臟、腎、脾、胆、胃、胃腔部、前後肋、浮肋等視爲可供攻擊的要害部位，暴露得最少和破綻面最小。

2．提膝可以直接消解某些敵方攻來的腿擊。

3．給對方的自身防禦造成極大困難。這是因爲：①實施腿擊者提膝越高，對手須作出防禦反應的區域也就越大。對方要在提膝和反擊之前的瞬間，迅速判斷出腿擊意圖，而要作到有效防衛，這是極爲困難的。②腿的攻擊區域隨膝部的提高而增大；③腿擊者與腿擊目標間的距離縮短，這樣就較易作出正確的距離判斷，有效地實施腿擊；④腿擊者易於掌握平衡，此動作使協調性加强，拳手可以從容發揮自己的技術，身軀後傾和發腿的同時進行，甚至可能達到“後發先至”的實戰效果。

4．使自己的後續腿擊獲得最大的靈活性。

綜上所述，提膝高於腰確實是個攻守兼備的好動作，但切記這是一個在不停頓的運動過程中的一個必經動作，而不是一個定姿。如不深刻理解，靈活運用，反致動作僵化，動輒挨打，被動非常。因此在實戰時，可以採用任何一種門戶應敵，機動地過渡到這一姿勢。

## 三、步　　法

在實戰中，應招施以腿擊時身軀應不斷移動，向上、下、左、右不斷變化，其步法之前進、後退、左騰、右挪應該迅捷。每一動作都體現果斷，所有的活動盡可能將不必要的動作略去（當然不包括必要的假動作，使之精簡至最少程度。但要在對手面前顯出不規律），讓對方無法獲知進退和虛實，奇譎異常。這將大大增加腿擊成功的因素。

當然，個人的實戰習慣會有很大的差異。現舉步法中最常見的三種情況，加以說明。

有一種穩健型：在實戰中，亮出一個“門戶”，靜待來者，以逸待勞，依仗堅實的樁功，捱得打的沐浴功，較豐富的實戰經驗和强壯的體魄等“資本”，擺出基本不動的樁法，專候對手出擊，露出破綻隨機採用見空就鑽的戰術。如對方少露漏洞，那末，他仍舊是以守爲主，這樣的拳手應該時刻注意身軀的靈活程度，千萬莫使軀體强直、僵硬，切忌過於死板。否則，在對手多變而連續不斷的戰術的進攻下，是會失利

的。

有一類拳手喜歡經常採用一種或數種變化的步法來迷惑對方，但對自己正在運用的這些步法並沒有深刻的解析和靈活運用的水平。一旦對方察覺你的前進、後退並無多大的實際戰術意義，那麼，對方就可能乘虛而入，猝不及防，這種情形非常危險，與其盲目多動，不如適量少動，以示沉着。那麼，對方也不易覺察你的缺點所在，反而在實戰的盤桓之中，容易窺探出對方的弱點，相機攻擊之。

第三類拳手是在實戰中，依仗良好的體質和訓練水平以及較靈敏的反應，習慣上喜歡在賽場內不停頓地連續跳、蹦，同時不停地擺動雙臂向對方進行多次飄忽不定的動作挑衅。這樣，對手粗看似乎難對付，但是他最大的缺點是破綻多、漏洞多、體力消耗大。如果一旦速度減緩，暴露出某些不協調，那麼，弱點就此產生。對於雙方來說， 這一類型的拳手都應十分明確地通曉這樣一個戰術原則——在未起腿實行攻擊之前，必須仍然連續不斷地跳動，否則，在急緩之間就有被擊的危險。

總之，步法的穩固和迅速移動身法的不規律，應認爲是實施腿擊的重要法則之一。

## 四、眼　　法

眼睛也可以“擊”敵。中國醫學認爲：五臟精氣注於目。實戰中利用眼睛來擊敵，其意義如下：

以明亮而帶有威力的眼神和簡潔有效的擊打動作協調配合，那麼，對方在連續挨打以後，就會得出這樣一個經驗：你的這種特殊的眼神是一個將要出現有效而嚴厲動作的信號。所以，祇要眼睛目光一變，對方的心理活動就會相應發生變化而作出反應，甚至在瞬間流露恐懼。進一步運用這種眼神來作爲佯攻，也是很好的戰術手段，這將擾亂對手的心理防線。

眼睛佯攻結合避上擊下，避下擊上，顧左擊右，盼右擊左的戰術動

作相配合，這同樣能取得很大的戰術效果。

眼睛可以呈現出斜頸歪視和斜視等眼神，表示在戰略上鄙視對手，使對手出現一種不服氣或憤怒的情感，讓對方出現自我干擾的心理活動。鄙視的眼光不可不用，但不可多用，適度爲好，以成爲賽場上一種戰術手段。

眼是神之舍。高明的戰術家就是透過這個心靈的窗戶來洞察對手的意圖，進而以眼神去調動敵人的。反之，要控制自己的眼神，使對手無法利用你的眼神來探知你的虛實，測量你的深淺。祇要眼神能起到調動對手，使對手進攻的決心遲遲不能果斷地行使，實戰中出現猶豫，那麼，你的目的可算已經達到。對方兩個動作之間的稍稍停頓呆滯的間隙，便是你進擊的時機。在實戰的任意一個體位上，都應讓敵方在你的注視之下。格鬥的過程錯綜複雜，盡可能地利用眼角餘光，擴大視野，這對於"一對二"，"一對三"的搏擊尤爲必須。散打的全過程中，除了某種戰略需要，眯起眼睛矇混敵方外，最爲重要的應讓自己的視覺呈現高度的警覺，這樣的精神狀態使你能夠憑眼睛接收最大量的信息，判斷出對手的耐力、速度、靈敏、功夫、技術準備、實戰經驗、機動能力和應變手法，甚至具體地窺知下一個尚未出現的動作是什麼樣的。這種提前量的直覺是全憑靈感的，靈感的出現不依賴別的，也沒有什麼神秘，無非是多次反覆的實踐。實戰講究虛實。從某些意義上講，眼睛上出現的"招法"屬於最好的虛招。如要讓你的腿擊切實有效，達到精確的程度，則必須善於使用你的眼睛，不白白浪費你眼睛的能量。

放鬆、出勁的統一，動作的簡明、扼要，與身法多變的統一，心靈的警覺和整體觀都達到和諧一致、融滙貫通，這說明離成功已經不遠。

## 五、腰　　法

當腿擊動作完成，尚未回收之前，身體應是如何的？自不待言，金剛禪內勁由腰而來。問題是外形動作結束時，爲什麼驅幹、腰部和腿部

三者盡可能保持在同一直綫上？

問題很清楚，這樣能使全身勁力，發揮於一點上。以拳手擊打沙袋爲例，在練沙袋的過程中，我們發現勁力不同而效應也不同。有一種勁力加之於沙袋上，沙袋產生激烈的震蕩，而並不會作整體的搖擺晃動；沙袋受到另一種勁力的擊打，這種勁力不僅使沙袋搖晃而且產生强烈的震蕩。這可是完全不同的兩種勁力，拳手們的功夫，往往嚮往這兩種勁力能在同一動作中體現，融合在一起。因爲前者使被擊者的局部受重創或肌肉、內臟深部受創，而後者則可使被擊者的重心移動而擊出界外，儘管該類勁力也會致人傷害，但無前者厲害。高明的拳手可以擊中對方使其凌空旋轉落地而不受傷害。這兩類勁力若能貫穿於一體，最基本條件就是全身的擊打力點，集中於一點，這就要求身軀、腰、腿處於同一直綫上。反之，身體各部的勁力如不能和諧一致，那麼，在發出腿擊的全過程中，身體內部的各種不利於腿擊的因素，諸如臂、肩、腰、膝柔韌度不夠；動作不正確；重心不穩；體態移動的太過或不及；腹部肌肉緊張未適度等，會產生能量互相抵消，而使攻擊力大大減弱。這一動作正確與否還將影響你是否能獲得最遠的有效擊打距離。

# On The Art Of Leg-Attack Techniques

On the list of the seven basic Shaolin combat methods—the "kicking, punching, throwing, grappling, pouncing, pushing and crashing"—"kicking" ranks first. This may well illustrate the importance of "kicking." However, "kicking" is also the most difficult to master and perfect.

Compared with the other six methods, kicking is more difficult, for it takes much more efforts to use the legs so freely as to deliver accurate kicks to the opponent's upper, central and lower body, shift flexibly in all directions and attack or react with high proficiency.

In the view of actual combat, on the other hand, the leg attacks, or kicking techniques, are the farest-reaching, the most powerful, flexible and dangercus techniques. Much heed, therefore, should be paid to the art of leg-attack techniques, namely, the art of training in and applying these techniques.

To a successful application of leg-attack techniques, the agility of the hip joints is most essential and, thereby, a systematic training in basics is required. The basic training in Chinese *Changquan* (Long Fist) is very helpful to solidifying the foundation of the free sparring fighters, for it may help them improve the flexibility and pliability of their joints. What this article intends to discuss is the five fundamental principles in the application of leg-attack techniques, principles every practitioner should follow no matter what leg techniques he may use in actual combat.

## A. THE PRINCIPLE OF "TENSION AND RELAXATION"

"Tension" and "relaxation" are a contradiction. A good solution to it is essential to the success in free sparring. "Relaxation" in free sparring means two things: first, mental relaxation and second, physical relaxation. Prior to a competition, a good free sparring competitor should be calm and mentally relaxed, for pre-tournament nervousness, the reflection of unneccessary "tension," would consume his mental and physical energy greatly, sometimes even to so extreme an extent that he could hardly go on the fighting. The tense atmosphere prevailing in competitions could only make a mentally calm competitor more courageous, excited and also sober enough to adapt to the complicated and changing situations. Furthermore, he should also be physically relaxed so as to be able to achieve the best effect in combat. All his leg-attack techniques should be executed by relaxing the muscles first and then tensing them suddenly the moment when his legs contact the target. In this way, the force generated can be reinforced by an acceleration as a result.

Some beginners do not understand the relationship between relaxation and tension. So, when they throw leg techniques, their muscles are usually tensed all the time from the beginning to the end of an attacking process. As a result, the coordination of movements is ruined, the speed and force weakened and the expected effect lessened.

Obviously, only when there is sufficient relaxation, is there sufficient tension. Extreme hardness comes from extreme softness, and relaxation is the basis of extreme softness. Only when one comes to heed the importance of relaxation and extreme softness, can he achieve an objective extreme hardness in actual combat.

## B. THE PRINCIPLE OF RAISING THE KNEE ABOVE THE WAIST

For every free sparring competitor, the goal in combat is to defend himself most safely and attack the opponent most effectively.

Leg-attack techniques vary greatly from one another and could be variably used, depending on the actual situation. Although the application of leg-attack techniques differs with practitioners' training level and combative experience, there is a general principle in the use of leg attacks for practitioners at different levels—the principle of raising the knee above the waist. When applying leg attacks—attacks either to the opponent's upper body or his central body (even to his lower body), the attacker should raise his knee as high as possible above the waist to the level paralleling the breast, with his body slightly leaning back to face the opponent sideways. This posture has at least the following advantages:

1. It could check the opponent's fierce punches and kicks, because it exposes few openings as it well conceals almost all the vital parts in the body, such as the chest, abdomen, liver, heart, kidney, spleen, gallbladder, stomach, gastral cavity and ribs.

2. It could directly dissolve some of the opponent's leg attacks.

3. It could make it extremely difficult for the opponent to defend himself, because: a.) when the attacker raises the knee higher, the opponent's responding time becomes shorter, and he could hardly make an effective defence in so short an instant; b.) when the attacker raises the knee higher, his attacking area becomes larger; c.) the distance between the attacker and the target is shortened, thus making it easier for the attacker to estimate the distance and make an effective attack; d.) it is easier for the attacker to keep his balance, coordinate his movements and, with the body leaning back and the leg extending simultaneously, execute a later-initiated but quicker-reaching attack.

4. It would be much easier to throw follow-up attacks.

From the above analyses, it can be seen clearly that raising the knee above the waist is an excellent movement for defence and offence. But you should bear in mind that it is only a transitional move, not a fixed stance. A misunderstanding of it would result in stiff and clumsy movements and place the user in a dangerous situation. In actual combat, one can use any stance to start the bout and, in the process of fighting, flexibly shift to the posture of raising the knee above the waist.

## C. FOOTWORK

In the application of leg attacks in actual combat, the leg-attacker's body should be moved irregularly in all directions—upward and downward, and right and left—coupled with treacherous and steady footwork. He should make the moves unhesitatingly wighout any farfetched and redundant moves (excluding necessary feints, of course). Also, he should move irregularly and treacherously to deceive the opponent and secure the success of leg attacks.

The realistic practice varies greatly with practitioners' combating habits, of course. However, from the following three common examples, we can draw some general rules.

Here is a steady fighter, for instance. He has firm stancework, good endurance of blows, rich combative experience and a strong physique. When encountering with an opponent, he usually takes a static stance, waiting for an opportunity to attack when his opponent exposes an opening. If there is no exposure for a time, he would continue his defence-oriented strategy. For him, the most important thing is to keep the body flexible, because a stiff body would cause failure in face of the opponent's consecutive and variable attacks.

Here is another fighter, who likes to use irregular footwark to baffle his opponent. But, unfortunately, he does not know exactly the meaning of his footwark and can not use it freely either. So, he would be prone to attacks if his opponent becomes aware of his meaningless footwork. This is very dangerous. For him, moving less but more properly is much better than moving more but blindly. By so doing, he could conceal his weaknesses and place himself on a favorable stand to see the opponent's openings and attack him thereafter.

Here is a third fighter, who is strong, well-trained and sensitive. He likes to jump around continuously in the ring and feint upon the opponent with his treacherous and provocative arm moves. At first glance, he seems difficult to deal with, but since his strategy harbors some exposures and loopholes and is also energy-consuming, he is vulnerable when his pace slows down and his movements are done less coordinately. For him, it is important to go on his jumping and moving before he throws a leg-attack

technique, because a halt in movements would usually invite blows.

## D. EYEWORK

The eyes can also be used to "attack" the enemy, for eyes have "energy," as reasoned by a concept of the traditional Chinese medicine that holds: "the eyes embody the energy of the internal organs."

The following are some examples of practical functions of eye expression in actual combat.

A sharp and stern eye expression accompanying repeated effective blows may make the opponent come the conclusion that your sharp and stern eye expression is a sign of powerful and effective strikes. So, whenever a sharp and stern expression comes to your eyes, he would react psychologically, or would even be scared. In this situation, you could further use this kind of eye expression as an effective feint technique to destroy the opponent's psychological line of defence.

This feint technique may be much more fruitful if combined with other feint techniques, such as looking up but attacking below, looking left but striking right and looking right while hitting left.

When your eyes show a squint and sneering expression, they may provoke or irritate the opponent, stirring him psychologically. Although an excessive use of this eye expression is not advised, a proper application of it would be a necessary technique.

Since eyes are the window of one's mind, skilled martial artists can read the opponent's mind through his eyes. On the other hand, if your eyes are well-guarded and properly-controlled, it would be difficult for your opponent to read your mind. Once your eye expressions could manipulate the opponent, affect his determination in attacking and cause hesitation on his part, then your goal is achieved, for the brief halt between two movements on his part would give you a good chance to attack him. In actual combat, you should keep the opponent totally in your view no matter what position you may be in. The situation of actual combat is complicated and ever-changing and therefore, you should make best of your remaining sight to broaden the

field of view, particularly in the one-to-two and one-to-three battles. In the whole process of free sparring, except for the occasions when a narrowing-eye deceiving tactic is necessary, it is extremely crucial for you to keep your eyes wide open so as to take in as much information as possible, for, in this way, you can easily measure the opponent's stamina, speed, reflection, skill, combative preparation, combative experience, mobility and flexibility, or even his forthcoming movements. This is what we call the predictive intuition. It is a product of aspiration, which, nothing mysterious, stems from repeated practice. In actual combat, a combined use of feints and real attacks is essential to success, and eye feints, in a sense, are the best of feints. To make your leg attacks effective, fruitful and accurate, you should learn to make best of your eye expressions and waste nothing of your eye energy.

Once you could integrate relaxation with tension, clear-cut movements with treacherous bodywork and mental vigilance with physical ability, you are not far from success.

## E. WAISTWORK

When a leg attack is completed but the leg is not drawn back yet, what is the body position? There is no doubt that the Jingang-Chan internal force is generated from the waist. But why should the torso, the waist and the legs be kept in a straight line as much as one can?

The reason is that, in this way, you can focus the force of your entire body on just one point. In the sandbag-hitting training, for instance, we can see that different forces produce different results. There a kind of force which, when applied to the sandbag, sends it vibrating but not swinging. There also another kind of force which, when applied to the bag, makes it swing but not vibrate. They are different kinds of forces. It is every pugilist's ideal to generate and integrate the two kinds of forces in just one strike, for the first kind of force would severely injure the hit part in the opponent's body or damage his muscles and internal organs, while the second kind of force would shift the opponent's center of gravity and send him out of the ring

without injuring him. Skilled pugilists are able to use the second kind of force to send an opponent flying and falling without injuring him at all. To integrate these forces, the most fundamental thing is to focus the power of the entire body on just one point by keeping the torso, the waist and the legs in a straight line. If these parts are not in a straight line and the forces are not coordinated, the striking force would be lessened by the counter-acting interference from such unfavorable elements as stiff arms, shoulders, waist and knees, incorrect movements, shaky center of gravity, too much or too little body-shifting and improper tension of the abdominal muscles. The correctness of this straight-line posture would also decide whether you could obtain a fartherest striking distance or not.

To sum up, the above five principles in leg attacks are crucial to the 12 fatal leg-attack techniques and also other similar techniques. These principles, in the view of Jingang-Chan School, can be divided into four categories. The first principle is "Zhongdao," or middle approach, containing both *Yang* and *Yin*. The second and fifth are the practical approach, representing specific *Yang* methods. The third and fourth are the "void" approach, embodying unfixed *Yin* methods. Of them all, the fifth is *Yang* within *Yang*, the second *Yin* within *Yang*, the third *Yang* within *Yin* and the fourth *Yin* within *Yin*.

# 淺談絕招腿擊法之“絕”

不少初學武術者都非常相信“絕招”技擊法，幻想自己有朝一日，能學得某手絕招而無敵於天下。事實上，任何稱之爲高級、絕門的招式，都有相應之方法可以化解，而沒有絕對致勝的法寶。因此，拳訣云：“有妙着而無絕招”。但是，近代功夫影片和武俠小說，已將武術演化得撲朔迷離，使人難見其“廬山”眞面目。在許多緊要關頭，不少場景是“絕招”起決定勝負的作用，令人虛實莫辨，眞假難分。那麼，有人會問你這裏的絕命腿之“絕”，是什麼意義呢？絕命腿擊法，即難度較高而致命的腿擊術，而不是說絕對致勝的腿擊術。任何高妙的腿擊技法，沒有經過學習者的消化、吸收、融滙貫通，都祇是紙上談兵。本書所論腿擊方法，均係高擊腿。如能運用得法，獲機獲勢地適時應變，在臨戰時可以藉此佔得主動，使你的腿擊神出鬼沒，也決不是沒有可能，這就是沒有絕招之中有“絕招”。

在實戰中稱之爲“絕招”者，一說爲“拳打不識”。即我用的招法你沒有見識過，未知我招法的厲害處，缺陷處。因此旣不能對我的進攻作有效防守，也不能對我的招法作有效反擊。挨打者攻無所施，防無所依，處處被動。在“拳打不識”的各類招法之中，有迷惑敵方的招法，有嚴厲擊打的招法，有防守反擊的招法，也有主動倒地和被動倒地反擊敵方的招法。總之，對方不識我招，使我轉弱爲强，化險爲夷的各類方法，習慣上都可以稱之爲“絕招”。當然，旣稱之爲絕，動作變化得巧，角度施放得刁，出敵所料，攻其不備，也應是絕招的特點。

關於絕招，另有一說，古人稱“點穴閉氣”法，拳諺稱“棘手招”

“棘手招莫輕施”。這裏有一個武德的問題，亂施棘手，爲天理所不容。人情所唾棄，法紀所制約。點穴閉氣術，實際是利用人體經絡系統和其它各循環系統聯絡大腦指揮中樞或心臟動力中樞，以及神經串連的各樞紐所在的穴道，重擊則當場斃命，輕擊則癱瘓麻木，中度者也可致五內併裂、暈厥休克。點穴閉氣術是較高級而素爲隱秘之技擊法，追溯其源，其攻擊要害之原理，却是出於“仁者”，大約起於醫家。古代著名醫書《黃帝內經》，上稽天象，下究淵泉，中度人事，以人體的五行六氣，配天地陰陽，以天地的四時五行，應驗人體的各方部侯，洞然爲見垣徹微，歷二千餘年而不衰廢。在這其中，醫者明仁術，武者悟殺機。

點穴閉氣術經歷代悉心鑽研的武術家不斷積累和研究，內容很是豐富，共分：點穴、閉氣、分筋、截脈、錯骨、震臟六大類。其中分筋、截脈，錯骨屬於擒拿範圍之中的“死擒”，而震臟、點穴、閉氣，屬於點穴打法之精粹，其中以騰空閉穴法尤爲棘手之中的“棘手”。識此道者，以德爲尚，戒勸後學，切勿妄施爲要。

凡這一類“絕招”確可稱絕，但也有法術箝制，它本身也有很大的局限性。不易於一年二載之中練就，這是其一；有“誓言力”的約束，這是其二；（“誓言力”是精神能力的一種，能量的高度體現，不是迷信，也不是虛幻的東西，一切種類的精神能力，均可以相當的操習方法訓練所獲得。）環境不宜之處無法安然使用是其三。任何絕招，均只能在一定條件下才能成立。

至此，可知世上沒有絕對可以穩勝的絕招，任何一個招式，有長處也必然會有短處。祇有嫻熟的技術，在實戰中反覆磨練，經過在各種場合下的考驗，熟能生巧，巧能生華，“華”即是化境，入化境者招招皆絕。技擊尤如騎自行車，初學騎車，平坦大道也可能摔一跤，熟練了就可以得心應手。技擊也是如此，不經常“戰鬥”，再佳的拳手也會生疏。因它和騎車一樣，臨場幾乎是不允許再由主觀思索決定行動，而基本上是依靠過去積累的臨場經驗，在複雜多變的形勢中，依靠下意識的

隨機應變。登入這種化境的拳手才有可能發揮出平時訓練中所掌握的各種“絕招”。否則，再高妙“無比”的招法，在你身上反應的却是破綻百出（注意：往往越“高”級的動作，越可能有破綻），危險非常了。所以對於絕招，一是不要迷信；二是要苦練。多練、多實戰，化平淡爲神奇。在實戰中確立適合自己特點的習慣打法，再練一些不常見的“奇式”打法。兵不厭詐，奇正相生，登入化境形成自己的“絕招”。虛虛實實，讓對方摸不着你的路數，實戰中受你的調動和支配。這時，你就有“絕”的滋味：噢！絕招原來如此，當然强中更有强中手，每場都要總結正、反兩方面的教訓，包括對方的經驗不斷豐富自己的實戰經驗，提高自己的實戰水平，不斷更新自己的習慣打法（應該多幾套打法），這樣才能保持“絕”的水平。讓絕招不絕，不絕而絕，進退左右，動輒有據，閃展騰挪，各有章法，深得其中各招式的變化的妙處，融滙貫通，心息自然，無有疏漏處，無有勉强處，一動無有不動，一發無有不發，得大自由境界，這才是“絕”。

在討論絕招時，不要忘了：“兩强相遇勇者勝”，“一胆、二力、三技巧”的拳諺。力量和技巧固然重要，更重要的還是胆魄。“胆魄”一詞突出了心理的能量。金剛禪自然門就是以訓練心理的能量爲重要的內容的。

# How "Super" Are "Super Combat Techniques"

Many beginners of martial arts have a fetish of "super combat techniques" and seemingly cherish the dream of picking up one someday and, with it, conquering the world single-handedly. In fact, unfortunately, all the so-called high-class and "super combat techniques" have their own counter-checks and, therefore, none is really super. That is why an old Chinese wushu maxim states that "There are only excellent techniques, but no super ones." Nowadays, wushu has been, to some extent, turned into something rather confusing and dazzling, largely as a result of the presentations by the modern Kungfu movies and the Robin-Hood-type paperbacks, in which what usually decides winning and losing at a critical moment is the "super combat techniques" — an utter elusion.

Then a question would arise here: "What do you mean by 'fatal leg-attack techniques'?" ("Fatal" is pronounced as "Jueming' in Chinese, whose first syllable resembles that of "Juezhao," the Chinese term for "super combat techniques"). Well, by "fatal leg-attack techniques," I mean those highly-difficult and lethal leg techniques, not the "super combat techniques." Fatal as they are, though, these leg-attack techniques can be effective only after the practitioner has digested and absorbed them into his body as an integrated part. It is not impossible, nevertheless, that a skillful application of them at the right time and in the right situation may help the practitioner gain an upper hand in actual combat and make his leg moves very treacherous and totally unpredictable. And this is what we call "existent super combat techniques of non-existent super combat techniques."

If examined further, the so-called "super combat techniques" can be divided into two types.

One is the seldom-seen techniques, or the "techniques used to deal wigh the ignorant" as we Chinese put it. Here, for instance, I encounter with an opponent who has not the least inkling of what my techniques are, their strong points and their drawbacks. In this situation, he could do anything but effectively guard against my techniques and counter them, for he is forced into a passive position, no way to attack and no way to defend himself. This type of techniques, in general, include various kinds of vicious and dangerous attack techniques, unique feints, counterattacks and active tumbling or passive falling counterattack techniques. As a custom, they are vaguely called "super combat techniques," and there is good reason, of course. These techniques, generally speaking, are usually exquisitely executed, well angled and surprisingly applied.

The other type is what the ancients called "Dianxue Biqi" techniques (techniques used to hit the acupoints and stop the circulation of "ch'i," meaning the force of life), or "Devil's Hands" as refered to in the maxim of "Devil's Hands should not be indiscriminately used." Immoral as judged by the ethical standards of wushu, the abuse of these techniques would also be condemned by Heaven, scoffed at by human beings and punished by the law. Simply put, "Dianxue Biqi" techniques obtain their deadly power through the application of hits upon the acupoints distributed at the locations of brain nerve centers, cardiac power centers and various nerve centers along the main and collateral channels in the human body, along which the force of life is supposed to circulate. A severe hit as a result of an application of these techniques may cause immediate death, a moderate one may bring forth an eruption of internal organs and a shock that follows, and even a light one may paralyze the person on the receiving end. These techniques, therefore, are usually regarded as high-class and secret weapons. Ironically, the principle of hitting the vital areas can be traced back to the "benevolent," or most likely the ancient medical practitioners. There is, for instance, the famous *Huang Ti Nei Ching* ("The Yellow Emperor's Classic of Internal Medicine," the oldest Chinese extant medical treatise, written more than 2,000 years ago and still regarded as

a valuable classic), which, covering a wide range of subjects from astronomy to geography and to the human beings in particular, describes in detail the functions of all the parts of the human body by employing the philosophy of "Yin" and "Yang" to explain the "Wuxing" and "Liuqi" (Five Elements and Six kinds of ch'i) and by using the "Five Elements in the universe" and the four seasons to represent all the major vital parts of the body. From this encyclopedia, medical practitioners learned their "benevolent" science, and martial artists developed their killing techniques. Accumulated and studied generation after generation, these "Dianxue Biqi" techniques have been greatly enriched, and now they enjoy six major varieties: the techniques used to hit the acupoints, the techniques used to stop the circulation of energy, the techniques used to split muscles, the techniques used to cut arteries, the techniques used to break bone joints and the techniques used to shock internal organs. While the techniques used to split muscles, cut arteries and break bone joints boast the "lethal techniques" of the grappling art, the techniques used to hit acupoints, stop the circulation of energy and shock internal organs are the quintessence of "Dianxue Biqi," with the airborne acupoint-hitting techniques being the "Devil's Hand" of "Devil's Hands."

Unique and lethal as they are, this type of techniques also have their own limitations and counterchecks. First, for instance, they are extremely hard to master. Secondly, they are bound by "Shiyanli" (or "pledge power," which, nothing of the superstitious and elusive type, is a kind of spiritual power and the highest representation of energy, which can be obtained from training in certain methods). And thirdly, all the techniques can be effective only under certain circumstances.

By now, we can conclude that there are no "super combat techniques" in this world, for all techniques have both strong points and drawbacks. Only by refining your skills through repeated practice in actual combat and testing them in various situations, can you perfect your techniques and reach such a sublimate stage that every technique of yours may seem super. Combating is something like riding a bicycle. When you are green, you are likely to fall off the bicycle even in a flat street, but when you have perfected your skills after lots of practice day

after day, you can ride any way you like. Likewise, combat techniques could be perfected only after lots of practice; without constant and protracted combating practice, even the best martial artists would get rusty. For in either case, riding a bicycle or squarring off against an opponent, extra subjective thinking is almost impossible and what works in the complicated and ever-changing situation is the instinctive reaction and rich experience accumulated through prior practice. Only after you have reached the sublimate stage, can you effectively apply the "super combat techniques" you have trained in; otherwise, you would get entagled in them, exposing numerous openings here and there and placing yourself in an extremely dangerous situation (for the possibility of exposures increases with the difficulty of a technique) So, first, make no fetish of the "super combat techniques' and second, try hard to master some unique techniques, that's what I think is the correct attitude. Through protracted practice and combating, common techniques may become mysterious ones. After you have established a set of your own habitual techniques which suit you best and mastered a handful of "unique ones" to come to the sublimate stage with your own "super combat techniques," you would have a taste of what "super combat techniques" is when, going off against an opponent, you totally control and dominate over him with your dazzling and treacherous feints and real attacks. Ah, so that's what the "super combat techniques" feel like! But remember, there are always stronger hands and, in order to keep the dominant level of your "super combat techniques," you have to draw lessons from every combat, including lessons on the part of your opponents, enrich your combating experience, raise your combating level and renew your set of habitual techniques (it would be beneficial if you have a few more sets). What really deserves the title of "super" is this sublimate state: all the techniques may not be super themselves, but the way they are applied is super; all the moves in advancing, retreating, sidesteping and deflecting are so well executed that they seem pre-designed; all the dodges, jump-aways and shifts are well-coordinated and exquisitely executed in a natural way: no loopholes and no farfetched moves; all the parts of the body come to work when one part moves, and all the parts come to help when one part generates power.

When discussing "super combat techniques, ' one should not forget the maxims: "The braver man is the winner when two tough guys clash" and "Courage comes first, power second and skill third." It is true that power and skills are important, but what is more so is courage, for it embodies the psychological power and a spiritual edge. In Jingang-Chan Natural School's training, courage is just what we emphasize.

# 論腿擊的勁力和速度

優秀的散手拳手，發起腿擊動作進攻的姿態，應當是瀟洒、自如、靈活而猛烈的。腿擊的威力給對手的印象，尤如面對着蘊藏了無窮力量的平靜"大海"，突然暴發出"排天巨浪"，"呼嘯奔騰"，銳不可擋。

這時，對手首先感受的並不是力量的摧擊，而是被精神力量的威懾所吞沒。攻擊者脚下衝擊的强大力量，迅即襲到眼前，而後，才是要害處被擊中。這種無法以語言形容的力量，無疑是精神力、體力的綜合效應。因而，被擊打者（對手）所感受的也當是體能和精神能兩個方面所綜合的力量。實戰中，體力的能量無疑是首位的，但也決不能忽視了精神的能量。本文撇開內家和外家，柔法與硬功不談，直截了當地討論在散打實戰的格鬥中，擊倒對方的最重要因素之一：勁力和速度。討論爆發力和耐力，而不談暫不易被人們理解的精神力量。

## 一、爆發力和耐力

爆發力是指拳手擊中目標時，瞬間所爆發出來的衝擊力量，傳統上稱之爲"寸勁"。而搏鬥時所參與技擊的頭、頸、腰、肩、肘、膝、腕、踝、指、掌、拳、踵、脚前掌、脚後跟等等，祇要有機會擊發，都可以運用寸勁（技擊所特有的爆發勁）而這種寸勁，一般是指用上肢拳擊之勁。在中國舊的武術傳統中，某些流派腿擊方法中，低腿擊多於高腿擊，拳攻擊多於腿攻擊，故有"起腿不過腰"之說。有的則講得更"徹底"，說"起腿三分輸"。如按此說，也就沒有腿擊的寸勁可言。其實

腿擊仍有寸勁。爲了便於探討，這裏我們把腿擊之寸勁，乾脆稱之爲腿擊的爆發勁力。

耐力，即搏擊散打所必須的耐久力。對於上述這兩種力，傳統稱爲“力度”和“夠氣”。爆發力即“力度”，意即在擊中時夠不夠功夫，（又稱夠不夠勁？不夠勁即不夠功夫）所以又稱“夠勁”。耐力則是稱“夠氣”意思即夠不夠氣力。即體力是否吃得消的俗稱。換言之，耐力即拳手從事較長時間的緊張疲勞的工作所具有的耐受力，它隨着訓練水平和精神情緒因素的影響而有差異。因此，耐力不僅表現爲場上的出色表演，而且還表現在連續數日競技之後，疲勞是否能於每賽一場後得以迅速消除的速度。

爆發勁力和耐力雖屬兩種不同的力，但是，相互間有着密切的關係。連續不斷地發出擊打爆發勁力，將極大地衰減拳手原來具有的耐力水平，而耐力的下降則可大大地影響爆發勁力的擊發，影響散打動作的展開。反之，有效的動作節奏和爆發勁力，在實戰中取得擊打的預期效果，又將激勵拳手的鬪志和情緒，能促使其發揮出原有的耐力潛力。因此，爆發勁力和耐力有很大的關係。

散打所具有的耐力和其它體育項目有很大的不同，它有如下特點：

1. 動性耐力。意思很顯然，它不是舉重那樣以靜性耐力爲主，而是在整個散打運動的動態過程中體現耐力。

2. 全身性耐力。這就是說，它不像某些運動項目的耐力僅是在局部中起作用，比如投擲類運動，而是全身性耐力。

3. 有氧代謝耐力和無氧代謝耐力相結合的綜合性耐力。所以說它也不同於馬拉松賽跑那樣百分之九十八是有氧代謝性質的耐力。

4. 速度性耐力。它要求在整個過程中具有高度靈敏，在必要時隨時出現加速度。所以它也不同於一般運動項目的單純力量性耐力。

5. 專項耐力。這是區別於其它大多數運動項目的顯著特點，在散

打中，專項耐力要求過得硬的“沐浴”功夫。也就是身上不怕挨打的功夫（俗稱“捱得打”的功夫）。

基於上述五項特點，每一位散打教練和拳手，都必須根據拳手本身的性格類型、技術特點、訓練素質而有區別，有目的籌劃訓練內容，實施多種輔助項目的練習，以增强實戰時（適合散打實戰特點）的耐力。

有的拳手衹注意個人練習的技術性訓練，而輕視耐力訓練，這是一種非常危險的傾向。在一位“捱得打”（經得起重拳重脚猛攻好功夫）的對手面前，持這一觀點的拳手將會一敗塗地。

## 二、耐力下降所致的危險

由於散打耐力有以上這些特點，因此，當拳手耐力下降時，散打拳手在反應上將出現如下情況：

1．積極姿態逐漸消失。爲了保存急驟衰減的氣力，堅持到底，不得不將進攻次數減少，防守動作增多。以攻爲主的局面逐漸轉成以守爲主，轉移多於進擊，動作出現消極。

2．連續進攻能力消失，動作速度遲緩。命中準確度降低，攻擊效率下降。

3．防守後立即轉入反攻能力減少或根本消失。

4．反應遲鈍，挨擊機會增多，由挨擊後產生的大腦震蕩和機體其它部位的疼痛或不適反應的刺激加强，直接影響到以後戰略戰術的展開。

5．由於靈敏度下降，挨擊後意志挫傷又反饋於大腦，對戰勝對方信心開始動搖或根本消失。

6．散打時出現傷害事故增加而引起心理變化，甚者會出現害怕上場（散打），從而更加被動，使自己增加被一再擊倒和致傷的可能。

7．出現毫無意義的進攻式防守的多餘動作，無效而又更加消耗體力。

8．經常出現錯誤的判斷，失誤增多。

9．不能發揮出平時訓練的速度水平和技術水平。

10．動作遲緩，目光愚鈍，增加對方的信心。分辨能力衰減，無法估計出對手的眞假虛實，對敵方失去意識控制和超前估計。

上述十項，充份說明了沒有耐力從某種意義上說就等於沒有了速度度，速度必須以耐力爲後盾。當然，祇有耐力而沒有速度，在戰術上也必定吃虧。速度、耐力相輔相成，缺一不可。在耐力的成份上應包括“夠氣”和“挨打”兩種。夠氣是指一般耐力，“挨打”則是指專項耐力的功夫。

## 三、爆發勁力和速度

散打的爆發勁力與速度有很密切的聯繫。在攻擊動作的每一個小單元（單發或組合）中的終點，出現極其急驟的加速度，這就是所謂的爆發勁。武術的技擊爆發勁，體現的是整體勁力，即在擊發的拳面或脚面上，所出現的勁力是由體內經過調整後的內勁，而不僅僅是手臂或腿臂的關節和肌肉的簡單伸屈或彈擊所釋放的那一種單純的力量。當然，就內勁而論，有陰勁，也有陽勁。形於外的勁即稱之爲陽勁，不現於形的即稱之爲陰勁；另有一種陰陽皆有的內勁，即我所稱之爲的“金剛禪內勁”，在手臂拳面或脚面的攻擊運動過程中帶有各種旋轉方向的內勁。

爆發勁力與速度有非常密切的關係，散打所需要的擊打爆發勁，只有在拳或腿，擊中目標的一瞬間才顯示。因此，在未擊中的途中，應有轉換的餘地。這尤如一條軟鞭在抽擊對方時，目標業已開始轉移，大腦指揮中樞，應根據眼睛所接受的新“信息”，機動地加以校正。這祇有在全身充份放鬆的情形下，才獲得實現的可能，而它需要有堅實的基本功。正因爲如此，爆發勁的發揮，也必須在肢體充分放鬆的基礎上，猝然展開，方稱奏捷。否則，爆發勁力不可能發揮到最大値，在攻擊和防守途中，也不可能出現由於情況變化而變化的機動措施。

由此，可以看出，爆發勁是全身整體勁的體現，爆發勁是攻擊（或防守）動作各局部一系列加速度的總和。但是，速度或加速度不一定最終都轉爲爆發勁。腿擊所需要的勁力，也當是如此。散打的戰術原則無非是：快、準、狠、變。"快"指速度；"準"指動作的有效率；"狠"指揮勁之所到的決心；"變"指變幻莫測，靈活機動。當然這還離不開"預"。古人云：凡事預則立，不預則廢。預即是根據對方的動靜虛實，根據先期獲得的各種"信息"，加以分析後得出的綜合方案（其中包括事先長期訓練所獲得的搏擊技能）。

## 四、爆發勁力的應用

爆發勁力如何具體地加以運用呢？散打腿擊包括彈、衝、擺、挂、勾、挫、蹬、踹、掃、挑、插、點等十二種，現分別簡述之。

1．彈擊的爆發勁力運用：

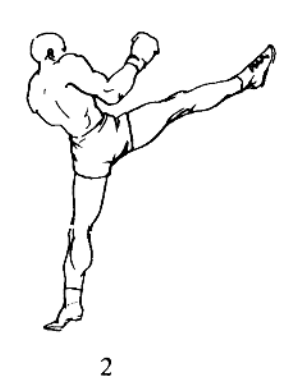
正面擊敵的屈伸性腿擊法適宜攻擊高、中、低三盤的正面目標。這類腿擊法爆發勁力的運用，在於强化膝關節屈伸過程中的瞬間彈擊力。以脚前掌爲主要攻擊武器，彈擊的最大特點是簡捷，隨意可起，突然性和攻擊性强。在發起攻擊前動作企圖較蔭蔽，不易爲敵察覺。在擊打對方時自己破綻小，較易和其它攻擊動作協調，可在迅速推進中相機運用。（圖1、2）

2．衝擊的爆發勁力運用

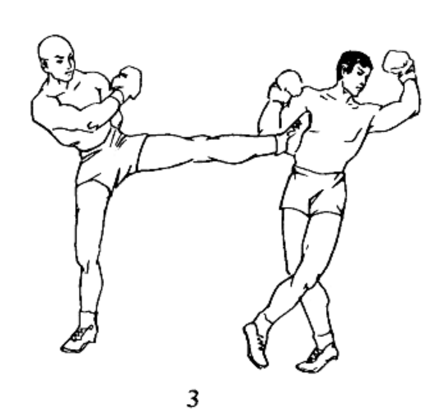
正面擊敵的前衝性腿擊法，適宜於攻擊中、低二盤的正面目標，這類腿擊勁力運用，主要是在其它動作的協調配合之下，於迅速推進之中，用髖關節的力量，抬腿發勁。一般可用足前背擊敵，攻擊下陰頗有效。但是此類腿擊法，如無其它動作掩護，對方也極易防守。且易遭到對方阻擊。此類腿擊的優點是能和上肢活動及身法活動非常默契的配合，較易運用和掌握。（圖3爲攻擊中盤的衝擊腿擊法。）



1



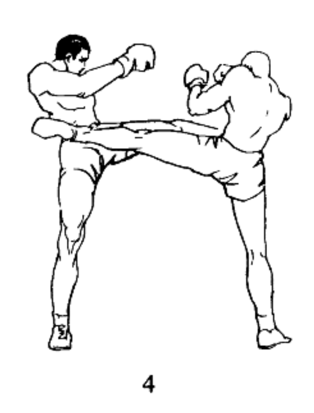
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3．擺擊爆發勁力的運用

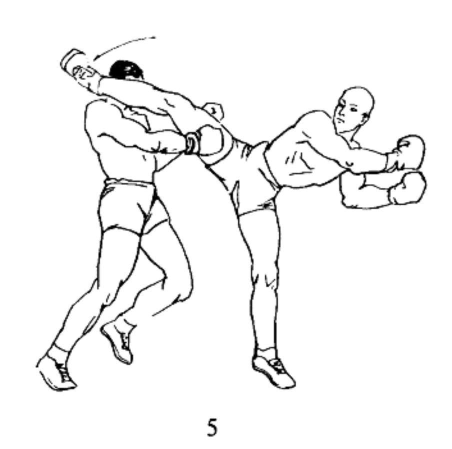
側身擊敵的側擊性腿擊法，適宜於攻擊高、中、低三盤的側面目標。擺擊爆發勁力的運用以脚掌內側或脚掌面爲攻擊武器，在完成擺擊發勁時以上體作略後仰的動作來取得最長的攻擊距離，擺擊主要是用膝蓋的迅速彎曲，隨即伸直來完成“空中”爆發勁。一般在進行過程中有一個“高抬膝”的程序，以完成防守這樣一個轉機而後才實施進攻。此類腿擊的勁力爆發是以身腰最大限度的放長爲特點。（圖4）



4

4．掛擊爆發勁力的運用

側身擊敵的側擊性腿擊法，適宜於攻擊高、中、低三盤的側面目標。掛擊爆發勁力的運用，以脚掌外緣，脚前掌或脚後踵爲攻擊武器。以後掛擊爲例，主要以膝部伸直、突然彎曲構成爆發勁。在完成掛擊爆發勁時，不僅要求身腰放長，獲得有效的擊打長程。而且，掛擊以後的動作，要求能與後續動作密切連接，毫無破綻。掛擊尤其需要注意腿部的柔韌度和腰部力量的運用。實戰時注意自己轉體時的破綻。（圖5）

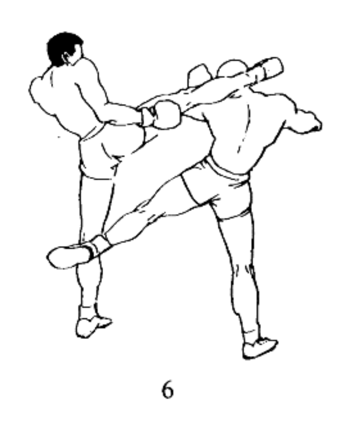


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5．勾擊爆發勁力的運用

勾擊爆發勁的運用有正勾、側勾、高勾、低勾、倒勾。在高（姿）勾中分：正、側、倒三種類別；在低（姿）勾中也分：正、側、倒三種。因此，共有六種勾擊爆發勁。在原則上，祇有正、倒兩種類別。但無論以何種姿勢擊敵，正勾是以踝關節內彎部擊敵作爲發勁力點；倒勾則以腳底後踵部作爲發勁力點擊敵。

勾擊在實際應用時，與手配合可分相反方向合力牽引的和不用合力牽引的拳（或掌）擊腳勾兩種方式。前者以摔跌對方或移動對方重心然後伺機攻擊爲目的；後者則以擊打爲主，但都應敵於近戰，得機得勢時應用之。這類腳攻擊大多在避敵攻擊和擊打敵方時，兩者同時進行。勾擊爆發勁力應用在和敵瞬間接觸時，同時也應出現一個髖關節內合和後收的瞬間爆發勁。兩勁合一，使對方不僅承受一個瞬間的移動重心的爆發勁，而且，承受另一個更爲強大的轉移體位的爆發勁，被踢者體位變化而使之倒地。（圖６：低勾擊破上掃擊敵的實戰姿態。）



6

6．掃擊爆發勁力的運用

掃擊爲側身擊敵的側擊性腿擊法。它主要用於攻擊上、中盤，下盤之側面要害，如耳部、頸部（主動脈處）肋部、背肋部、膝彎外側，踝關節外側等目標。主要以脚背或脚踝部，脚踝彎內側，脚底爲攻擊工具。攻擊時以腰爲軸，運用腰勁的擰轉而帶動腿部出現爆發勁力。實行掃擊時身法必須協調，以腰轉帶腿轉，出現一個强力的旋轉勢能，但是掃擊易爲對手成功地實行防守。所以在實戰中應以其它動作先期進行，配合實施之。（圖７）



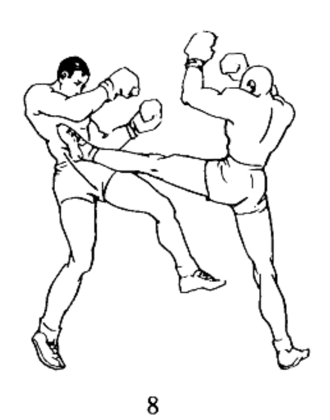
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7．挫擊爆發勁力的運用

挫擊爲正面擊敵中、下盤所用，但偶爾也用於上盤，應用脚前掌隨擊中而脚後跟挫進。即同一進攻動作中兩次發動，但實施時要一氣呵成。挫擊爆發勁力運用，分正挫（下挫）、反挫（上挫）兩種。試舉例如下：

正挫（攻敵中盤）：

設我已用正面彈勁攻入敵腹部要害，隨即以脚掌下挫，以脚後跟部向敵陰部由上而下發一爆發的正面衝擊（挫）勁，全部動作在一瞬間完成。此挫擊爆發勁迅猛異常，易練易用，一旦得手厲害無比，故有“正挫：喪魂斷魄”之說。（圖8）



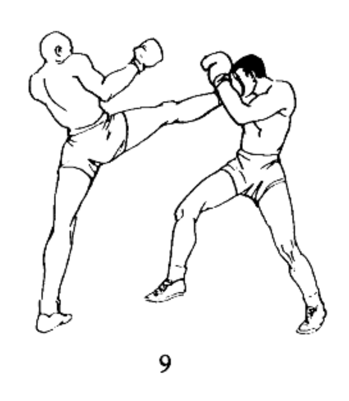
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反挫（攻敵下盤）：

設我以“短腿”（參見拙著《六十四腿擊法》，香港，海峰出版社，1983年）法擊敵，前脚掌已擊中敵脛骨，隨即以脚後跟部向敵腿脛骨面，由下而上的正面衝擊（挫）勁，全部動作在一瞬間完成。此挫擊中後，因發腿時攻擊位置低，攻擊之前企圖較蔭蔽，易練易用，一旦得手血腫皮破，對方難以忍受，故有“反挫：皮銷骨斷”之稱。

8. 蹬擊爆發勁力的運用

以正面迎敵，主要攻敵中、下盤的腿擊爆發勁力，以腿後跟部擊敵爲蹬。單純蹬擊，極易爲對方防守，並將腳擄去。但是，實戰中有許多機會，可用到蹬擊爆發勁。典型的是敵方前進速度太快，我原意圖用腳前掌擊敵，但敵已迫近，如貫徹初衷則不能發揮最大爆發勁，迅即改用腳後掌擊敵（我略後縮）則有足夠的距離供加速度之用。應用蹬擊，若得機得勢時，飛攻或猝蹬，也爲獲利的勢態。（圖9：猝蹬對方面部的實戰姿態。）

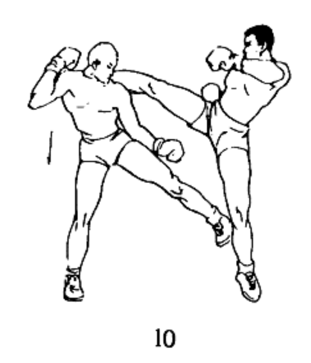


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9. 踹擊爆發勁的運用

踹有高、中、低三種，以腳掌外側擊敵，以上體略作側後仰。側身踢擊動作簡便，攻擊距離較長。發起攻擊之前，以及整個踹擊攻擊過程之中，自己破綻較小，即自身需要掩護的要害暴露最少，並且極易和其它攻擊（或防守）的動作協調。但在應用攻擊敵方上、中盤目標時，動作進行的過程中，應有一個高抬膝的程序，以取得敵方不易防守而我方最爲安全這樣一個勢態踹擊，一般以側面軟肋、腹股溝、下陰、頸部和頭部要害爲主要攻擊目標。在實施側踹攻擊的整個過程中，以及完成動作之後，應能迅速轉換成其它動作，變化擊敵。此動作常用於打敵反擊

和一對二、一對三的攻擊。(圖10：爲低踹腿擊法破高擊腿的實戰姿態。)



10

10．插擊和挑擊兩種爆發勁力的應用

插擊爲常用的地趟腿擊法，利用插擊的威力，在機會成熟時，插擊配合全身的力量、重心和反關節，抓筋拿脈，可對敵方施行擒捕術。圖爲插擊致敵摔撲跌出。（圖11）

挑擊也爲常用的地趟腿擊法。利用挑擊，可予地趟時準確地運用腿擊法打擊敵方穴位要害，圖爲挑擊敵方陰部的腿擊。我腿上迎、敵軀下落，其擊打效果將是十分明顯的。（圖12）



11



12

插擊、挑擊兩種腿擊爆發力，用於地趟擒敵、地趟反擊之中，極爲奏效。本門地趟腿擊法有卅二法，待另設專著討論。另外，金剛禪自然門還有點擊打穴法，屬於內勁的應用，亦需專著討論，這裏不再詳述。

## 五、關於腿擊的速度問題

技擊必須有速度，沒有速度就沒有勝利。優秀的搏擊手，都在速度上下過苦功夫。但是，速度不是致勝的唯一條件，每一位散打拳手都懂得時機有時候比速度更重要。沒有實戰的經驗，不懂得掌握攻擊、反擊的時機，單純的祇有速度也不會取得決勝，下面介紹一則“後發先至”，不是依靠單純的速度，而是憑藉豐富的實戰經驗取勝的實例：

後發先至例：

圖13：雙方對峙；

圖14：敵方以右腿高衝攻我頭部空檔；

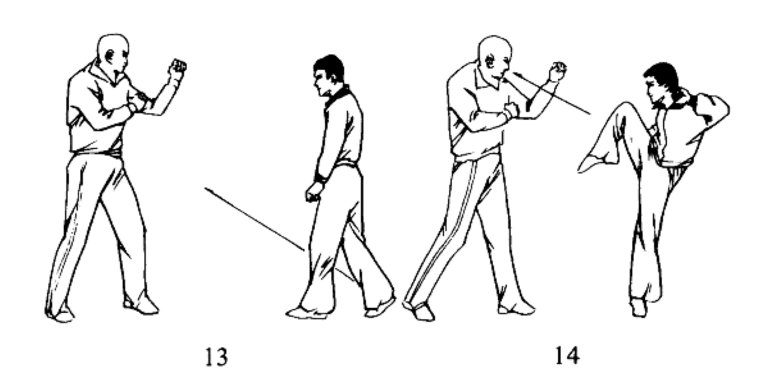
圖15：我上體略後仰，避敵腿擊；

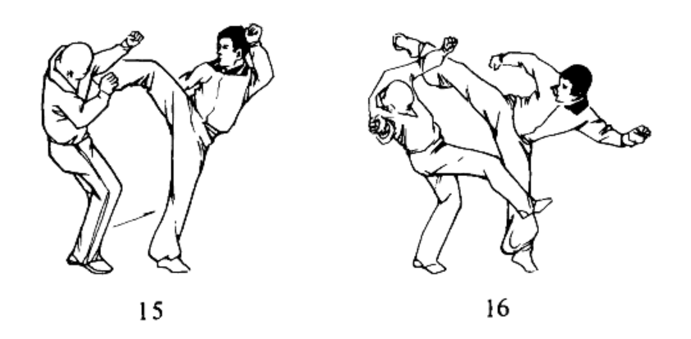
圖16：我以上臂做有效防守後，迅即低蹬敵膝彎部內側空檔；

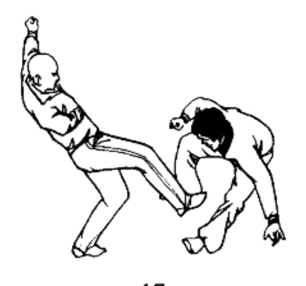
圖17：敵攻勢瓦解，被我 有效反擊成功。

從此例可見，速度是需要的，攻擊、防守、反擊、轉移，總之技擊的所有動作都離不開速度。但是，更重要的是實戰經驗，掌握決勝的時機。得機得勢適時地實行還擊，才是決勝的關鍵。也就是說，一切所學到的技擊術都必須融化在每一個實際搏鬥的動作中，隨機應變地使用，速度、耐力、技術才能是顯出其本身的價值。

爲了說明時機的重要，有時勝於速度，在這裏再舉些實例。如雙方於實戰中，經驗告訴我們祇需用一個輕巧的動作，雖由靜止而發，卻能順達柔暢地擊中目標，往往可以出敵不意而獲得“先手”。而且，這樣的機會使你在爲敵察覺之前，輕易得手；又如，熟練的實戰經驗可以使你佯攻，做出假動作，阻礙對方的攻擊，意識上控制敵方，使對方出現


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錯誤判斷，連續擊打對方使其失去信任自己的能力，破壞對方的動作節奏，這樣就達到了技術限制速度的目的，也就是說，技術對速度，出現了抑制。

一個優秀的搏擊拳手，他不僅具有適時使用速度的質素，而且在進行每一個擊打動作時，即使以最不利的角度進行還擊，他所出現的姿態還是從容不迫，安詳而柔暢，有節奏而具有韻律，這是自然門技擊方法的眞締。

# An Analysis Of The Power And Speed Involved In Leg Attacks

The leg-attack moves executed by masterly free sparring fighters should be so graceful, fluid, flexible and vicious that they give the opponent an impression of the calm sea that embodies great power and is ready to burst up abruptly with giant, raging and thunderous waves to sweep everything in their way. What the opponent perceives first here is not the impact of physical force, but the overwhelming psychological power and later the explosion of a great force coming from the attacking legs that are followed by fatal strikes on his vital areas. This kind of power, indescribable in words, is the combination of psychological power and physical force, and what the opponent receives is the very impact of this combination. In realistic combat, of course, the physical force usually comes first, but the psychological power, on the other hand, is also important. This article, leaving out the concepts of internal and external forces and hard and soft styles, intends to discuss straightforwardly the most fundamental and effective elements in defeating or knocking the opponent down in actual combat — the speed and power involved in the application of leg attacks.

Also, omitting the psychological power that is hard to understand, this article will focus only on speed and power, or, as they are so closely related, the explosive force and the stamina.

## A. THE EXPLOSIVE FORCE AND THE STAMINA

The combating explosive force is the impulsive power generated the moment a martial artist hits the target. It is traditionally called "Cunjin." Although the explosive force is generally regarded as produced by the upper limbs, all the parts of the body

involved in the combat — the head, the neck, the waist, the shoulders, the elbows, the wrists, the anckles, the fingers, the palms, the fists, the heels and the fore-soles — can also be used to generate an explosive force. In the past, some traditional Chinese wushu schools, sticking to the maxim "Never raise legs above the waist," advocated the application of low kicks rather than that of high ones with a preference for hand attacks over leg attacks. And some even stated straightforwardly that "lifting one's feet means a 30-percent defeat," thus absolutely ruling out the possibility of using the lower limbs to produce "Cunjin." In fact, there is "Cunjin" in leg attacks, which, for the benefit of discussion, we call the leg-attack explosive force.

The combating stamina is the staying power required in free sparring. Traditionally, the explosive force is also called "Lidu," or "Goujin," meaning that the force generated to hit a target is sufficient (otherwise it is "Bu Goujin," meaning that the force is not sufficient), while the stamina is regarded as "Gouqi," meaning that the staying power is sufficient to enable the body to endure a battle. The combating stamina, in other words, is the vigour that helps the free sparring athletes through hard and long work. It varies with the quality of training and the impact of psychological emotions. The combating stamina not only takes the form of excellent demonstrations in actual sparring, but also shows itself in how fast a combatant recovers from the exhaustion derived from a day-long consecutive competition.

Although the combating explosive force and combating stamina are different kinds of physical ability, they are nevertheless closely related. A consecutive generation of explosive force would diminish the stamina, and a decrease in stamina, in turn, would affect the generation of explosive force and, further more, the application of combat techniques. On the other hand, a good rhythm in movements and an effective explosive force that brings about expected results would encourage a contestant spiritually and psychologically and would enable him to bring out his potential stamina. This is obviously the close relationship between these two kinds of ability.

The stamina involved in free sparring differs greatly from that involved in some other sports and is characterized by the following features:

1. It is dynamic stamina. Unlike the static stamina in weightlifting, it is used throughout the whole process of movements in free sparring encounters.

2. It is a whole-body stamina. It involves all the parts of the body, not just some parts as usually is the case with, say, the throwing sports events.

3. It is a combination of oxygenic-metabolic stamina and anaerobic-metabolic stamina, quite unlike the stamina involved in marathon which requires 98-percent oxygenic-metabolic stamina.

4. It is speed-type stamina. It requires high flexibility and acceleration whenever needed throughout the process of competition, thus differing from the pure power-type stamina in some other sports.

5. It is specialized stamina. This is the trademark of free sparring and its main distinction. Requiring that the athletes be able to withstand blows, it is called "Muyugong," or commonly refered to as "endurance of blows."

As indicated by the above characteristics, all the free sparring instructors and athletes should bear in mind that it is important to strengthen combating stamina through a special training regimen which, involving various supplement exercises, best suits the athletes' personalities, technical competence and training level.

There are some practitioners who put too much emphasis on the individual training of techniques but neglect the training in stamina. This is dangerous. If confronted with opponents who are able to withstand heavy hand or foot blows ("Aideda" as put in Chinese), these practitioners would surely meet their Waterloo.

## B. THE DANGER STEMMING FROM DIMINISHING STAMINA

Since the combating stamina has the above special features, when a combatant loses his stamina, the following weaknesses would show up:

1. He would gradually lose his attacking momentum and, in the hope of preserving the quickly diminishing strength and holding on to the end of the competition, would reduce the number

of his attacks and increase defensive moves. His offence-oriented strategy would turn into a defence-oriented one and he would make more shifts than attacks.

2. He would lose the strength for consecutive attacks and his moves would start to slow down. The accuracy in hitting a target would be conceded and the combating effeciency decrease.

3. His ability in staging a counterattack immediately after a defensive move would fall short or totally disappear.

4. His responses would be slow and the chances of being hit would increase. Moreover, the brain concussion and the pains in the body caused by the opponent's drive-home blows would cast an immediate impact on his forthcoming application of strategy and tactics.

5. As his sensitivity concedes and the sagging spirit cuased by the opponent's blows feeds back to his brain, his confidence in defeating the opponent would waver or simply disappear.

6. The increase of injuries would bring about a psychological change or even a fear for further sparring encounters. This, in turn, would increase the possibility of being taken down and injured.

7. He would stage meaningless, unnecessary offensive or defensive moves, which, instead of gaining any point, would further consume his energy.

8. Misjudgement would become frequent and errors would increase.

9. He would fail to perform to his best training level in speed and in the application of techniques.

10. His movements would become clumsy and his eyes would betray a sluggish expression, thus further strengthening the opponent's confidence. As his resolving power diminishes, he would fail to tell the opponent's feints from real attacks, to hold his spiritual control over the opponent and to predict the opponent's moves.

These weaknesses obviously show that no stamina, to some extent, means no speed, for speed is backed up by stamina. However, stamina without speed will also result in defeats. Stamina and speed complete each other, and neither alone could be effective in actual combat. The combating stamina requires "Gouqi" and "Aideda" — the former means the ability of endur-

ing long and hard work, while the latter means the ability of withstanding blows.

## C. EXPLOSIVE FORCE AND SPEED

The combating explosive force and combating speed are also closely related. The acceleration occurring at the finishing point of each technique unit (a single technique or a combination) is what we call the combating explosive force. It embodies the force generated by the coordinated movement of all the parts of the body. The force delivered by a striking hand surface or foot surface, for instance, is not merely the force generated by the simple contraction and extension of the arm or leg joints and muscles, but the "Neijin," or internal force, produced by the coordinated movement of all the parts of the body. 'Neijin" can be further divided into three types, namely Yin Jin, Yang Jin and Yin-Yang Jin. Yang Jin is the visible force, while Yin Jin is the invisible force. Yin-Yang Jin, or what I call "internal force of Jingan-Chan," is the multiple-direction spinning force demonstrated in the process of an attacking hand or foot movement.

The combating explosive force and combating speed are closely linked, and the explosive force is generated only at the moment when the fist or the leg hits a target. Before hitting the target, the whole body is relaxed to await the right moment, much like a whip ready to lash at a moving target when the flipper's brain command center flexibly processes the new information gathered by the eyes and adjusts the body to moving at the right moment. Here, the relaxation of the whole body is crucial and it requires solid training. The explosive force can be effective only when the whole body is relaxed first and then extended abruptly. Otherwise, there would be no maximum explosive force and no flexible variations in the ever-changing defensive and offensive situation.

As indicated by the above analysis, the combating explosive force embodies the force generated by the whole body and represents the sum total of a series of accelerations in each individual offensive and defensive movement. However, speed and acceleration would not both necessarily convert into an explosive force.

With the force generated in leg-attack movements, this is also true. In free sparring, the general tactics are "quickness, accuracy, viciousness and treachery." "Quickness" requires speed, while "accuracy" calls for the effectiveness in the moves. "Viciousness" represents the determination in manuevering, and "treachery" means flexibility and variation. All of them, however, is supported by "prediction." Said the ancients: "Everything can be done with prediction, and everything can be ruined without prediction." "Prediction" is the comprehensive program of measures (including the combative techniques acquired through protracted practice) produced by the brain command center's procession of prior information.

## D. THE APPLICATION OF EXPLOSIVE FORCE

Then, how to apply the explosive force after all? In free sparring, as we know, leg attacks include 12 basic techniques, namely the snapping kick, butting kick, swing, deflect, hook, contusing kick, stretch heel kick, stretch side kick, sweep, uplifting kick, poking kick and focusing kick. Now, allow me to explain briefly the application of explosive force in them one by one.

### *1. The Application Of Explosive Force In The Snapping Kick*

The snapping kick is a leg-attack technique produced by contracting and extending the leg, suitable in attacking frontal targets in the opponent's upper, central and lower body. The application of explosive force here lies in the reinforcement of the snapping force generated the moment when the knee joints are contracted and extended. With the foresole as the main attacking tool, this technique boasts the advantages of simplicity, quickness, flexibility, suddenness and effectiveness. When used for offence, it can well conceal the attacker's intention, leaving the opponent in the darkness to guess what moves would be next. When applied to a target, it exposes few openings and could be easily combined with other techniques to be flexibly used in a quick attack in advancing rapidly. (Fig. 1 & 2).

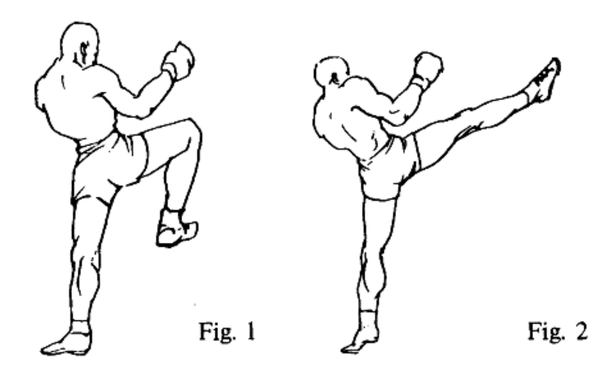


Fig. 1 Fig. 2

### 2. *The Application Of Explosive Force In The Butting Kick*

The butting kick is a forward-plunging leg-attack technique, suitable for attacking mid- and lower-body targets. It is mainly applied in coordination with other techniques in a quick forward movement by using the hip joints to generate an explosive force to drive the attacking leg. The attacking surface is the instep and the target the opponent's groin. If not shielded by other moves, however, it may be easily blocked or countered. Its advantage lies in that it can be smoothly coordinated with upper-limb moves for a chain attack and also in that it is easy to master. (Fig. 3 A butting kick aimed at a mid-body target.)

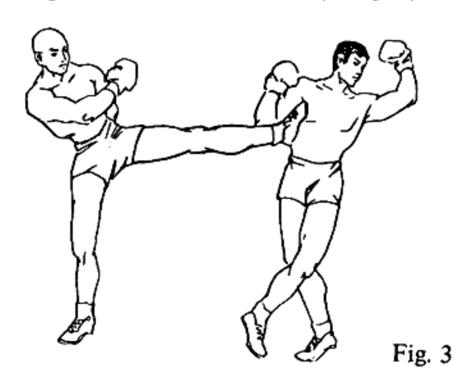


Fig. 3

*3. The Application Of Explosive Force In the Swing*

The swing is a leg-attack technique used to attack targets in the opponent's upper, central and lower body when one is in a sideway position. It is achieved by extending a quickly contracted knee and thus generating an "air-borne" explosive force to drive the inner side of the foot or the instep to land on a target with the user's body slightly leaning back to obtain the longest possible attacking distance. Usually, the final kick is preceded by a "knee-raising" transitional move to defend first and attack then. The explosive force involved in this technique is characterized by a move to stretch the waist as much as possible. (Fig. 4)

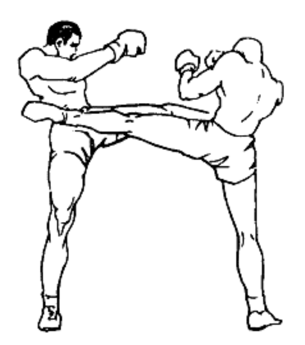


Fig. 4

*4. The Application Of Explosive Force In The Deflect*

The deflect is a side attacking leg technique, suitable for a flank attack on targets in the opponent's upper, central and lower body. The explosive force is delivered by the instep or the back heel. When a back deflecting kick is thrown, for instance, the explosive force is generated by swiftly flexing and contracting an outstretched knee. When the force is delivered, the waist should be stretched as much as possible and other moves should immediately follow up to guard the body. What is essential here is the agility of the waist, the way the waist generates the force and the cover-up of any possible openings during the rotation of the body. (Fig. 5)

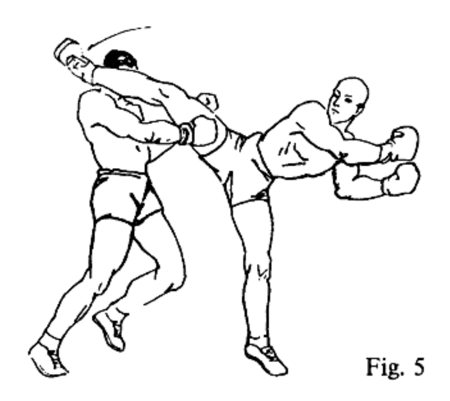


Fig. 5

### *5. The Application Of Explosive Force In The Hook*

The arsenal of hooks includes the forward hooking kick, the side hooking kick, the high hooking kick, the low hooking kick and the backward hooking kick. In the high hooking kick, there are three variations —the forward, the side and the backward attacks. And in the low hooking kick, there are also three variations —the forward, the side and the backward attacks. There are, therefore, six kinds of explosive forces. But in general, there are only two types of explosive forces: the forward and the backward explosive forces. In whatever posture, high or low, the frontal kick is effected by using an explosive force to drive the inner ankle to the target, and the backward kick is effected by using an explosive force to drive the back heel to the target.

When combined with proper arm movements, this technique can be varied into two composite techniques: a combination of fist hits and foot hooks driven by a resultant of forces generated in reverse directions, and a combination of fist hits and foot hooks without employing the resultant of forces. The former aims to take the opponent down or shift his center of gravity so as to disable him, while the latter is used as a direct and immediate blow on the receiver. Both of them, however, are close-quarter techniques, applied only when the time and situation permit. These techniques are usually employed to evade the opponent and attack him simultaneously. The explosive force should

be generated at the very instant when the striking tools contact the opponent, coupled at the same time by another explosive force delivered by compressing and drawing back the hip joints. The receiver of such combined forces would undoubtedly be knocked down, because one force would shift his center of gravity and the other displace his body. (Fig. 6. A low-position hooking kick delivered to an opponent who comes with an upper-body sweep.)

*6. The Application Of Explosive Force In The Sweep*

The sweep is a flank leg-attack technique mainly used to attack the opponent's vital areas in his upper, central and lower body such as the ears, the neck (where the main arteries lie), the ribs, the back rib cage and the outer sides of the knees and the ankles. The major attacking tools used in this technique are the instep, the ankle, the inner ankle and the heel. The explosive force for the attack is generated by twisting the waist and thus moving the leg. The waistwork should be so well coordinated that the leg-sweep driven by the waist twist can bring about a powerful rotating force. However, since the sweep is prone to an easy block by the opponent, it is necessary to execute foregoing techniques to accompany it. (Fig. 7)

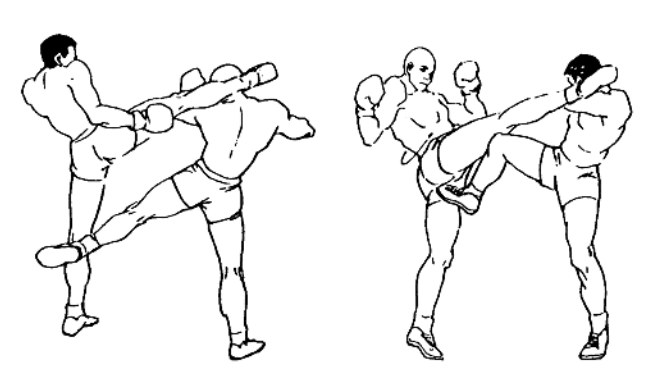


Fig. 6 Fig. 7

### 7. *The Application Of Explosive Force In The Contusing Kick*

The contusing kick is a frontal leg-attack technique, usually used to attack targets in the opponent's central and lower body, and also occasionally used to strike targets in the opponent's upper body. It is characterized by a combination of a fore-sole attack and an immediate follow-up back-heel contusion. Although the explosive force is generated twice here, the technique should be thrown as fluidly and continuously as possible. The contusing kick has two variations: the downward contusing kick and the upward contusing kick. The following are specific illustrations:

***The Downward Contusing Kick (applied to mid-body targets):***

Assume that I have landed a snapping kick in the vital area of the opponent's abdomen. Just at the time when my foot contacts him, I immediately move the sole downward and generate a contusing force to drive the back heel to his pubic region. This is a contusing kick. In the technique, all the movements should be completed fluidly in an instant. Easy to practice and master, the explosive-force-driven contusing kick, if successfully applied, is very effective and vicious. That's why an old wushu saying states:"The downward contusing kick is vicious enough to scare the daylights out of the opponent." (Fig. 8)

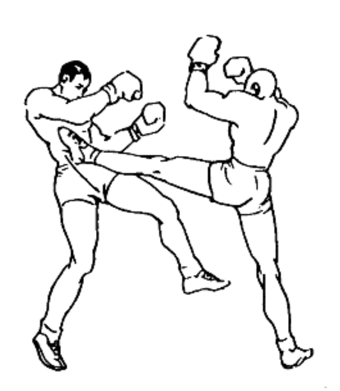


Fig. 8

*The Upward Contuning Kick (applied to lower-body targets):*

Assume that I, using a "short leg" (see another book of mine: "64 Leg-Attack Methods of Shaolin Kungfu", Hongkong, Hai Feng Publishing Co., 1983), have landed a fore-sole on the opponent's shin bone. As soon as my fore-sole hits him, I immediately move my back heel upward along his shin bone and generate a contusing explosive force. This is an upward contusing kick. In this technique, all the movements should be completed fluidly in an instant. Easy to practice and apply, this technique is treacherous and may cause unbearable contuses and bruises if successfully used. So, another old saying discribes: "The upward contusing means broken bones and swollen skin."

### 8. The Application Of Explosive Force In The Stretch Heel Kick

The stretch heel kick is mainly used to attack targets in the opponent's upper and lower body with the explosive-force-driven back heel as the attacking tool. Although an isolated stretch heel kick is prone to be countered, it may still be used in many circumstances in actual combat. This is a typical circumstance: when the opponent steps close not very fast, making my intended fore-sold kick impossible because the distance is so short that I can't generate an effective explosive force. Then, I can lean back slight and use the stretch heel kick, for the distance is long enough to accelerate the attacking speed in this technique. If applied in the right situation and at the right time, the stretch heel kick could also be an effective flying attack or a sudden kick. (Fig. 9. A sudden stretch heel kick applied to the face of an opponent.)

### 9. The Application Of Explosive Force In The Side Heel Kick

The side heel kick is used with the user's body slightly leaning back and his heel as the attacking tool to deliver attacks on targets in the opponent's upper, central and lower body. It is simple and has a long attacking range. Also, it exposes few openings prior to or during the attacking process, or, in other words, exposes few unguarded vital areas that need to be covered, and

can be easily combined with other offensive or defensive moves. In the process of attacking the targets in the opponent's upper and central body, it is advised that a transitional knee-raising move be added to safeguard the user himself and to make it difficult for the opponent to defend himself. This tachnique is primarily thrown to such vital areas as the side ribs, the groin, the pubic area, the neck and the head. During or after the attacking process, this technique should be immediately followed by other techniques so as to attack the opponent continuously and variably. In actual combat, this technique is often used in one-to-two and one-to-three battles. (Fig. 10. A low side heel kick thrown to counter a high kick.)

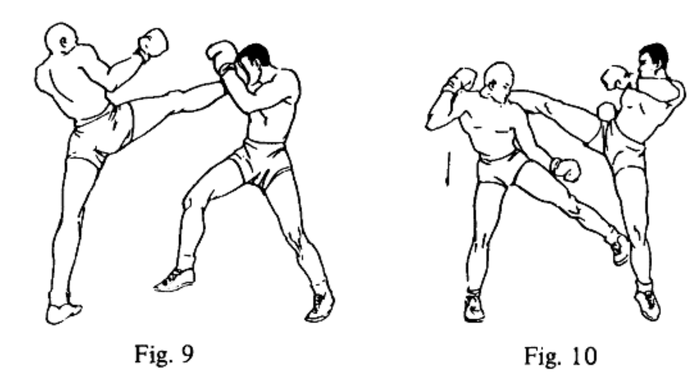


Fig. 9　　　Fig. 10

### *10. The Application Of Explosive Force In The Poking and Uplifting Kicks*

The poking kick is a common ground-fighting technique. When applied by using the power of one's whole body and shifting one's center of gravity at the opportune time, this technique could be coordinated with other grappling techniques such as joint blocking, muscle splitting and nerve cutting and could, therefore, come up as an effective composite grappling technique. (Fig. 11. A poking kick sends the opponent falling upside down.)

The uplifting kick is also a ground-fighting technique, usually

used to attack accurately on the opponent's vital acupoints when one is engaged in a ground fighting. (Fig. 12. When an uplifting kick is thrown upward to the opponent's groin, it effectively knocks him down.)

When explosive forces are properly used in the poking and uplifting kicks, they could make these two techniques very effective in grappling and counterattacking the opponent from a on-the-ground position. The Jingan-Chan Natural School has 32 ground-fighting leg-attack techniques, which we will discuss in another book. We also leave the acupoint-hitting techniques of our school for another book.

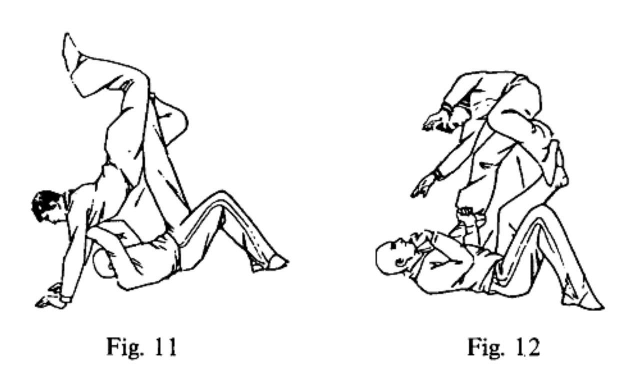


Fig. 11 Fig. 12

## E THE SPEED INVOLVED IN THE LEG-ATTACK TECHNIQUES

Speed is crucial in free sparring; without it, no battle could be won. All top free sparring fighters, as far as I know, have trained arduously in speed. Speed, however, is not the only premise of victory. Timing, as every combatant knows it, is sometimes more important than speed. A practitioner who enjoys mere speed but not good timing and rich combating experience can hardly win any final victory in tough competitions. The following example shows how to employ rich combating experience, not mere brute speed, to win a come-from-behind victory:

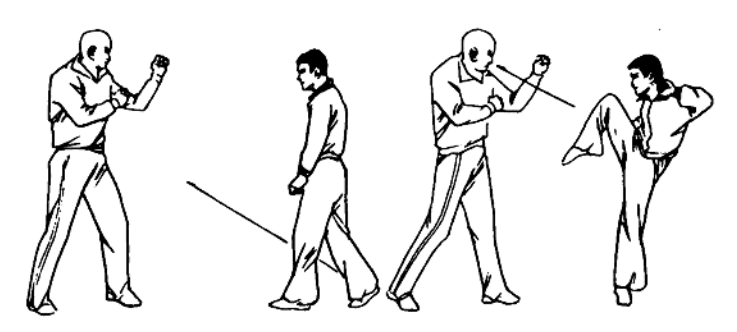


Fig. 13 Fig. 14



Fig. 15



Fig. 16



Fig. 17

Fig. 13: The opponent and I both take a ready stance.

Fig. 14: The opponent throws a right-leg kick to my exposed head.

Fig. 15: I slightly lean back to evade the oncoming attack.

Fig. 16: With my forearm blocking the attack, I quickly deliver a low kick to his unguarded inner knee.

Fig. 17: This effectively dissolves his attacking momentum and marks a successful counterattack on my part.

This example shows clearly that while speed is crucial in all the combative moves — attacking, defending, counterattacking, shifting — what is more so is timing, or the right time to employ one's rich combating experience to deliver a decisive countering blow. It indicates that all the techniques one learns should be melted in the actual combating moves and should be varied with the changes in realistic combat. Speed, stamina and techniques could be effective only when they have been tested and proved through actual combating practice.

Here are a few more examples that further demonstrate the importance of timing and its occasional superiority over speed. There are some circumstances in actual combat, for instance, under which you, guided by your rich experience, can easily gain an initial advantage by throwing a subtle technique from a static posture even at a not-so-fast speed and catch the opponent off guard. There are also times when you can physically restrain your opponent and psychologically dominate over him by applying a combination of successive feints and real attacks which make him err in judgement, lose his confidence in his competence and break his own rhythm in movements. This, in other words, is a technique-to-speed restraint.

To be an outstanding combatant, one should be qualified not only in using his speed at the most appropriate time, but also in applying all the combating techniques calmly, naturally, fluidly and rhythmically, even at a time when he counterattacks from the most unfavorable position. This is the very quintessence of Jingang-Chan Natural School's combat art.

# 試論腿擊要術——膝擊

“膝擊”是搏擊中的近迫“作業”。與長程“遠吊”的攻擊中盤、上盤爲主的腿擊法和中程的攻擊中盤、下盤爲主的腿擊法相比，近程的膝攻擊，在腿擊法的位置中佔有極重要的地位。它的技術要求之高，激烈的程度，是前二類型的腿擊法所無法比擬的。古拳諺素有“遠則拳打腳踢，近則腰胯肘膝”。說明也有膝部攻擊法。近十年來，國際間（特別是東南亞各國）的搏擊擂台賽，對搏擊技法能有很大的發展。膝攻法成爲一種極爲普通的技能被頻繁地加以運用。但是，要在稠密的拳腳攻防之中運用膝擊也決非易事，必須審機度勢，不可盲目使用，否則爲敵所乘反遭敗北。

以下，就本門法中的膝擊技能，作一個大概的分析：

近戰用膝。膝攻擊的特點是近迫、猛烈。近迫——變化、轉換餘地小；猛烈——效應可靠，常能“一招奏捷”。敢搏、敢拼之拳手，常在近迫的膝擊之中見功夫。在中、遠距離中以速度、技法落後於對手的，往往在近迫戰鬥的膝攻擊中獲得反敗爲勝的轉機。膝攻擊雖然普遍，但其中某些技法難度極高，如果能運用得法，在實戰中往往一擊致勝。

## 一、“膝擊”的作用

“膝擊”可用於攻擊，也可以用作防御，可以於劣勢中取勝，也可以在地趟中運用。運用嫻熟，甚至可以在遠距離飛攻。就地面的技法而

論，膝攻擊基本技法分：

“衝、提、頂、擋、倚、飛、橫”七大招法。在訓練和實戰的過程中，與其它任何拳招一樣，具有“單招”、“連招”、“化招”三個階段。

單招是指定勢和動勢的單個動作訓練。可以在訓練場或在擂台賽中實際應用，這無疑是技擊的初級階段。主要訓練發勁和姿勢的正確性，在實戰中，主要練習如何衝進近距離和掌握時機。

連招是指動勢的組合動作訓練，和實戰練習，在實戰中應體現連招（組合動作）的協調性和靈活性。

化招是指各類動作（單個動作或組合動作）在實戰中的融化貫通。中國武術流派衆多，但在實戰中，總結的經驗總是基本一致的：變化存在於每人的實戰經驗和仔細地切磋所獲之心得。

## 二、膝擊基本技法分析

膝擊技法的狠毒，非經實戰者不知。當今泰國拳藝，就是以擅長腿擊而聞名，其快捷簡潔，狠辣刁鑽，如蛇吐舌，如龍攪尾，靈活異常，稱爲一絕。中國武術登上世界擂台賽，爲時已將不遠。投入實戰，對於威力巨大的膝擊不可不加以仔細的研究。

1．衝擊膝攻擊法：

衝擊膝攻擊爲中、近距離搏擊之用。在敵方上盤以拳或腿對我攻擊時，我閃身直進，避開敵攻，徑取洪門，奔進中路，以彼動我動，後發先至的戰術迫近作業，實行膝攻擊。進擊時帶有身驅前進的極快之投射速度，故名“衝擊”。

圖18：一方上盤以拳腿猛烈攻入，另一方閃避後，閃身直進模式，黑褲方趁對方閃攻撲空時，以右腕勾住對方頸部，以左膝前衝頂人。

2．提擊膝攻法：

提擊膝攻擊法亦爲近距離搏擊時使用，爲中定式（即敵方急迫攻入，

我無前進餘地）膝攻擊法。設敵方以極快之衝擊速度攻我而進，我以敏捷身法作左右閃避，並不作步法的退却，經提一膝，由下而上攻擊中、下盤的膝擊攻擊法。此法也是以逸待勞、後投先中的好招，一旦擊中要害，常可意外獲勝，迅速結束戰鬥。

圖19：一方以極快之衝擊推進，施行拳、腿交加的凶招，另一方以逸待勞，後投先中敵下陰，敵騰身撲跌前的瞬間。



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3．頂擊膝攻擊法：

頂擊膝攻擊法爲近距離搏擊法，爲後退式膝攻擊法。設敵方以極快速且敏捷的衝擊迫近攻來，我勢步法不動（或步型作小退步以暫避敵勢，但於瞬間仍然反撲而進），以身形略作後頓，避敵攻擊鋒勢，隨即搖身頂擊，提膝頂入敵方中、下盤空檔。本法爲化被動爲主動，瞬息間覓得戰機的膝擊法。實戰中應用得法，也極爲奏效。

圖20：對方已攻來，黑褲方適時起膝頂擊，擊中時如浪拍岸邊，被擊者捲折而回。

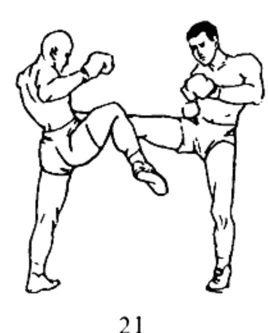
4．擋擊膝攻擊法：

擋擊是一個攻、守皆宜的膝擊方法，可在前進、中定、後退、轉移或騰挪的任何一個戰術動作中應用。此動作，攻可以制敵衝勢，達到以

腿制腿，甚至以腿制拳的目的，令敵攻勢頓息；守可以有效地制止敵方的攻擊手段，消解敵勢。技法要求不太高，常在實戰中被廣泛應用，較易和其它攻防技擊法協調配合。

圖21：對方以腿攻擊我中盤，我即提膝擋擊，以謀他變之利。圖爲擋擊成功，繼發攻擊其它動作之前瞬間。


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5. 倚擊膝攻擊法（又稱“貼身靠”）：

倚擊膝攻法，爲前進式迫近猛烈攻擊型奇式膝攻擊法。倚擊法與一般的膝攻擊的方法有很大不同。普通膝擊，以頂、衝爲例，均是向上直頂，向前直衝（以後介紹的“橫”則是橫向直膝擊），所攻擊的軌迹，均是直綫攻擊或斜綫攻擊。倚擊則是側向提膝，或弧形，以偏門突擊的方法，倚擊敵方肘部或攻擊上盤下顎、太陽穴等要害。倚的難度較高，不易掌握，除了沙袋練習，反覆實行定姿練習之外，尚須於實戰中反覆琢磨，掌握重心與發招的勁力，尤其貴在抓住正確的時機，方能獲得順任自然的境地。

圖22：對方攻擊推進速度極快，以密集拳法攻我上盤，我雖身後仰但有倚擊法，可以轉被動爲主動，反敗爲勝。



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6．飛膝攻擊法

飛膝是膝攻擊中主動擊敵的長距離攻擊法。此擊不僅僅體現了膝勁力的短程爆發勁，而且，包含了拳手體重的自身前衝力，一旦得逞，凶狠無比。飛膝有極大的機動性，同時也極大地消耗體能，它能與其它攻防動作協調配合，造成極好的態勢。飛膝攻敵，有雙飛、單飛、混合飛。本書中就分別介紹了這些飛膝方法。此中間，單飛爲基礎，易練易用，可在實戰中充實其變化，協調同其它動作的配合。雙膝則可以輪流飛起，覓機攻擊。如與倚擊等動作連鎖進行，就可以實施一直，一橫的具有各種方向的連環的膝攻擊，極爲奏效。

圖23：典型的飛膝攻擊態勢。敵方勢力稍弱，破綻遮出，我方可伺機，毫不猶豫地飛身攻擊，作飛膝法，突然、猛烈、有效。

7．橫擊膝攻擊法：

橫擊膝攻擊法是轉移性的側身型攻防皆宜的膝攻法。在實戰中，拳手常利用側身作閃避或二次攻擊的機會，其瞬間即可實行橫擊膝攻擊法。橫擊膝攻擊法可以閃避、防守敵方來拳來腿，並同時實行有效的反擊，在實戰時，爲拳手們樂意採用。

圖24：較典型的橫擊膝攻擊法姿態。這是橫膝攻擊法之進行間，黑褲方用左橫膝攻敵側面。



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# Knee Striking — A Fundamental Leg-Attack Approach

"Knee striking" is a close-infighting combat approach. In the arsenal of leg-attack techniques, it takes a more important place than those long-range ones that aim at upper-body and mid-body targets and those mid-range ones that aim at mid-body and lower-body targets, well dwarfing them with the high standard on its perfection and the ferocity in the wake of its application. Its significance has long been hailed, as proved by the old Chinese wushu maxim of "punching and kicking at long range, but waist-swinging, hip-striking, elbowing and kneeing at close range." In the past decade, the frequently-held international free-sparring tournaments, particularly those in Southeast Asian countries, have greatly enriched the arsenal of bare-hand combat techniques, and, as a result, knee striking has become a very popular weapon widely used by free sparring contestants. However, it is not a falling-off-a-log matter to apply knee strikes amidst showers of defensive and offensive punches and kicks, and a random use of them without an accurate judgement of the situation would expose openings to invite attacks and would thus result in defeats.

The following is a brief account of how the Jingang-Chan Natural School applies its knee striking techniques.

As we know, knee striking is a close-infighting combat approach, and what features it is the closeness, the urgency and the ferocity in the wake of its application in actual combat. When it is close and urgent, there is little room for manuevering extended moves, but here the knee striking can be used and it may be very vicious and decisive —usually one blow and the battle is won. It is very often that, in battles between tough and daring combatants, what makes the difference between winning and losing is their use of knee striking. Also, it is not a rare case that a seem-

ingly-defeated fighter would come from behind and win a final victory by applying knee striking in close fighting, even though his weakness in speed and a lack of effective techniques have failed him in the prior long- or mid-range encounters.

Although knee striking is very common now, some of the techniques are quite difficult and challenging. Nevertheless, if consummately mastered and properly used, they would help to win a surprisingly decisive victory in actual combat.

## A. THE FUNCTION OF KNEE STRIKING

As a versatile combat approach, knee striking could be used both in offence and defence, in an attempt to win a come-from-behind victory and in ground fighting as well. If dexterously used, it could even be employed to shoot at a target by flying over from a distance. The ground combat knee striking, in general, includes seven basic techniques, namely "the darting knee strike, upward knee strike, knee goring, knee parrying, curved knee strike, flying knee strike and side knee strike."

The training in and application of knee striking techniques, as in the case with other combat techniques, go through three stages — the single-technique stage, the combined-technique stage and the sublimate stage.

At the first stage, single techniques such as stances and single moves are practiced over and over either in training sessions or in actual sparrings. It is, undoubtedly, the primary stage in combating practice, and the aim is to solidify the correct postures and the application of power and to master timing and the way of getting in close.

At the second stage, combinations of techniques are practiced and used in training or actual combat. What is required here is good coordination and flexibility in the use of combined techniques.

At the third stage, single techniques and combinations are well integrated and fluidly used at the practitioner's disposal. Although Chinese wushu schools are numerous and vary greatly

from one another, their experience drawn from actual combats renders almost the same conclusion: the sublimate application of techniques comes only from the practitioner's experience in actual combat and his speculative study and accomplishments.

## B. AN ANALYSIS OF BASIC KNEE-STRIKING TECHNIQUES

The ferocity of knee striking would be incredible if you hadn't experienced it. The modern Thai boxing, for one, is a system well-known for its leg-attack techniques, which, as if produced by tongue-shooting snakes and tail-swinging dragons, are so fast, vicious, intriguing and treacherous that they well deserve the award of "unique strategem." It won't be long for China to come on the stage of world free sparring tournaments and, therefore, a careful study of the powerful knee striking techniques would be beneficial to the preparation for the forthcoming tough battles.

### *1. Darting Knee Strike*

The darting knee strike is primarily used in mid-range and close infighting. When an opponent approaches with upper-body fist or leg attacks, the knee striker, while evading the oncoming attacks, darts close in and assaults the opponent on his centerline in close infighting with a later-initiated but quicker-reaching knee strike. This technique is so named because the knee striker attacks the opponent with the body darting in at a very fast speed.

Fig. 18: When the opponent approaches with vicious upper-body fist and leg attacks, the knee striker (in black trousers) dodges and darts over with a knee strike.

### *2. Upward Knee Strike*

The upward knee strike is also used in close infighting, especially when the opponent dashes close and makes it impossible for the knee striker to advance. When the opponent steps close at a fast speed, the knee striker deflects the oncoming attacks by executing flexible waist moves, but not retreating, and lifts a knee to deliver an upward strike. An excellent

leisure-vs-motion and come-from-behind technique, this strike could usually end a battle with a surprising victory if delivered right to the opponent's vital areas.

Fig. 19: When the opponent dashes in close with a fierce combination of punches and kicks, the knee striker just waits at leisure, only to land a knee strike on his groin and send him falling down later.

### *3. Knee Goring*

The knee goring is mainly used at close range and is a retreat-type technique. When the opponent steps close quickly and smartly, the knee striker just stands still (or shuffles back a little to evade his momentum, but only for the purpose of shifting forward and counterattacking him when an opportunity comes), evades the oncoming attacks with the body leaning back a little and then swings the body forward to gore him in the exposed central and lower torso. It is a technique usually used to regain the initiative and attack the opponent by seizing a good but fleeing opportunity. If properly applied, it is very effective in actual combat.

Fig. 20: When the opponent steps close with attacks, the knee striker throws a knee goring technique with very opportune timing, knocking him back like sending sea waves back after they crash on the rocks on the shore.



Fig. 18



Fig. 19

*4. Knee Parrying*

The knee parrying is a knee striking technique applicable to both offence and defence. The application can occur at any time during forward attacking, manuever-waiting, retreating, dodging and jumping away. When used in offence, it could check the opponent's forward moves, control his legs or even arms with the user's own legs and could immediately immobilize the opponent's attacking momentum. When applied in defence, it could effectively block the opponent's attacks and crash his momentum. Not too difficult to master, it is commonly used in actual sparring and could easily be combined with other techniques.

Fig. 21: When the opponent throws a kick to the knee striker's central body, he parries the blow with his knee to set up for anothe move. The figure shows a successful knee parry, which is usually followed by another move.

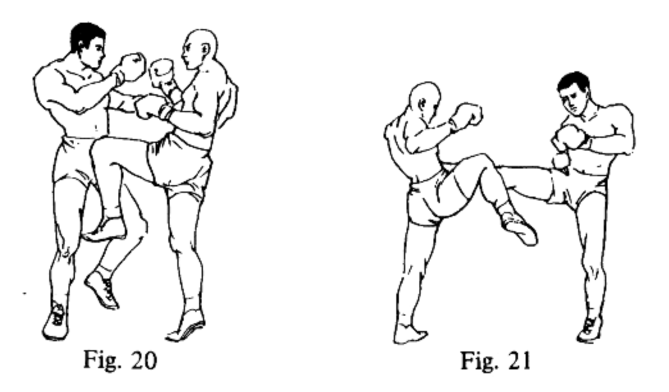


Fig. 20 Fig. 21

*5. Curved Knee Strike (or Sticky Knee Strike)*

The curved knee strike is an odd advance-type technique, used to deliver a fierce attack at close range. It is quite different from other general knee striking techniques. The knee goring and the darting knee strike, for instance, are both applied upward and forward, following either a straight line or a diagonal line. (The side knee strike, which will be discussed later in this book, also

takes a straight path although it is applied sideways). The curved knee strike, instead, follows a curve line with the knee moving upward and sideways at the same time to land on the opponent's elbow or such vital areas as the lower jaw and the temples. It is quite difficult to master, and the perfection of it requires, apart from repeated training in correct postures and single moves through hitting a sandbag, arduous practice through actual sparring to refine the balancing of the cneter of gravity, the application of forces and the correct timing.

Fig. 22: When the opponent approaches at a fast speed with a shower of upper-body fist attacks, the knee striker, forced to lean backward a little, throws a curved knee strike to regain the initiative and win a come-from-behind victory.

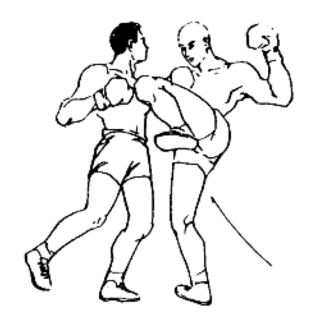


Fig. 22

### *6. Flying Knee Strike*

The flying knee strike is a technique used for an aggressive attack at long range. It embodies not only the typical short-range explosive force but also the impulsive force of the flying body. If successfully applied, it could be a really vicious strike. The application of it may be very flexible but may also be energy-consuming. When applied in coordination with other offensive or defensive techniques, it could even offer a graceful air-borne posture. The flying knee strikes include the double flying knee strike, the single flying knee strike and the flying

knee strike combination (all are described in this book). Of these techniques, the single flying knee strike is the foundation. Easy to practice and to use, it could be enriched, varied and applied in coordination with other techniques in actual combat. The double flying knee strike has the advantage of alternately using the two knees to attack the opponent any time an opportunity arises. If combined with the curved knee strike, it could be used to deliver straight and sideway strikes consecutively in multiple directions, boasting a really effective combination.

Fig. 23: A typical flying knee strike. When the opponent's momentum is diminishing and he exposes many openings, the knee striker seizes this opportunity and flies over unhesitatingly to deliver a surprising, nasty and decisive knee strike.

### *7. Side Knee Strike*

The side knee strike is a set-up techniques used both for offence and defence when the practitioner's body is in a sideway position. In actual combat, it is very often that combatants sidestep to deflect oncoming attacks or to set up for another attack. This is the very instant to apply side knee strikes. The application of side knee strikes make it possible to sidestep the oncoming punches or kicks and to deliver an effective counterattack all at the same time, and is, therefore, widely favored by free sparring fighters.



Fig. 23



Fig. 24

# 十二絕命腿圖解

在讀者瞭解和參考了拙著《少林六十四腿擊法》和本書前面各專題之後，相信對腿擊這門技術已有大致輪廓。因此，本圖解擬以最簡潔的語言闡述腿擊的動作、路綫以及有關變化，供讀者參考。

1. 獨蛇雙吐
2. 陰陽連擊
3. 白猿獻果
4. 仙鶴伸腿
5. 敗勢跌斜
6. 借樁採陰
7. 猛虎撞樹
8. 金豹上樹
9. 騰龍攪尾
10. 金雕撲食
11. 怒獅撲羊
12. 醉酒入懷

設我、敵兩方。服裝以淺色爲敵方（B），深色爲我方（A）。

# Illustrations Of The 12 Fatal Leg-Attack Techniques

After reading the foregoing articles and "64 Leg-Attack Methods Of Shaolin Kungfu," another book of mine, you might already have a rough idea of the combating art of this school. The following illustrations, therefore, attempt to present for your reference the movements and paths of the leg-attack techniques and their related variations with the simplist possible explanations.

1. THE VIPER SHOOTS ITS TONGUE TWICE
2. THE *YIN-YANG* CHAIN STRIKE
3. THE WHITE APE PRESENTS FRUIT
4. THE CRANE STRETCHES ITS LEG
5. TUMBLING WITH A DIAGONAL KICK
6. USING THE OPPONENT'S STANCE TO STAMP HIS GROIN
7. THE TIGER BUMPS INTO A TREE
8. THE GOLDEN LEOPARD CLIMBS A TREE
9. THE FLYING DRAGON SWINGS ITS TAIL
10. THE GOLDEN VULTURE SHOOTS DOWN AT ITS PREY
11. THE ANGRY LION SPRINGS ON A LAMB
12. THE DRUNKARD BUMPS INTO THE BOSOM

In these illustrations, the opponent is clad in light colour (B), while the leg-attacker in dark colour (A).

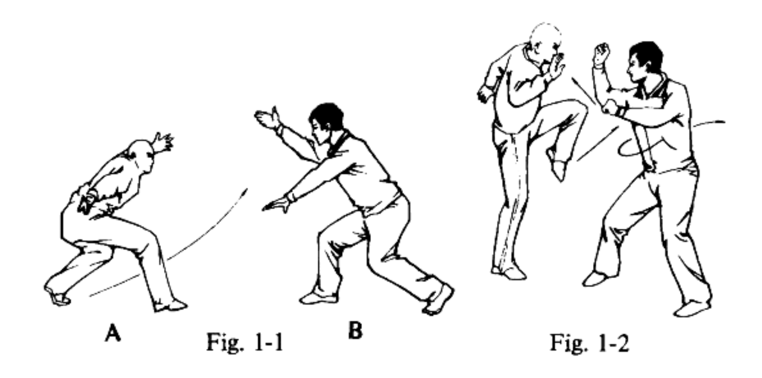


Fig. 1-1　Fig. 1-2

## 一、獨蛇雙吐

在實戰中，對方以猛烈的攻勢快速推進，銳不可擋，此時可以獨蛇雙吐法破之。

本法僅以單腿連續發起兩次對敵方下體的攻擊,在緊迫的對擊戰中,甚爲有效。尤其在一腿被敵防守欄截或我方踢空，來不及換腿時，本法就顯出了優越性。看似簡單，却很實用。

雙方對峙，對方（淺色運動衣者，B）欲猛擊而進（圖1－①）。

對方正欲進時（也可在對方已經迅速攻來時）我即起左腿（圖1－②）。

我以左腿瞄準對方下體踢出，被對方於前進中的右側身避過,未中。我方人已略後仰（圖1－③）。

我迅即以支撐右腿順敵方攻勢向後作小跳步，眼盯對方眼睛（圖1－④）。



Fig. 1-3



Fig. 1-4

## A. THE VIPER SHOOTS ITS TONGUE TWICE

In actual combat, if the opponent dashes in close with fierce attacks at a fast speed, then he could be countered by applying this technique.

This technique, employing one leg for two successive attacks on the opponent's pubic area, is very effective in a tough exchange of blows, especially when one's leg is blocked or fails to hit the target. Simple as it looks, it is very practical though.

After taking a ready stance, the opponent (clad in light color) attempts to push in close with fierce attacks (Fig. 1-[1])

Just when he is about to attack (or already dashes in close), I raise my left leg (Fig. 1-[2]).

I throw a left-leg kick to his pubic area but the kick fails as he sidesteps rightwards while still approaching. Since my leg is already stretched out, my body has to lean back slightly (Fig. 1-[3]).

Immediately following the above, I shuffle backward to avoid his attacking momentum while my eyes still fixed into his (Fig. 1-[4]).



Fig. 1-5

迅速踢出左腿，我方上體略後仰，以加長擊打有效距離（此時，如敵已撲進近身，可不作後仰）（圖1－⑤）。

擊中敵方，圖爲敵方後倒的一瞬間（圖1－⑥）。

**動作要領：**

在基本嫻熟六十四腿擊法，特別是陰門腿擊的基礎上，可練習本法。本法適用於危急搏鬥。但穿戴護具，規則不准攻擊下體的比賽禁用此法。在平時練習實戰時，必須注意保護對方，防止意外事故（此原則適用以下各動作），要領簡述如下：

1．本法爲兩腿連動，在短時間內迅速以同一條腿彈擊兩次。

2．成功的關鍵是準確地計算時機和距離。

3．連續使用本法應注意變通，謹防對方迅即後撤，下撩我腿。

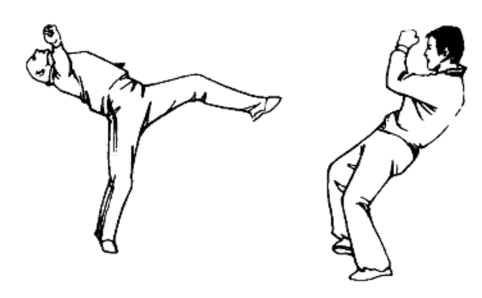


Fig. 1-6

I swiftly throw a left-leg kick again with my body slightly leaning back to lengthen the effective attacking distance (if the opponent has already come in very close, then the leaning is not necessary) (Fig. 1-[5]).

The opponent is hit and falls back instantly (Fig. 1-[6]).

**Essentials:**

This technique should be applied only in realistic life-or-death combat. In the competitions where the contestants wear protective equipment, the rules prohibit the use of it. Even in everyday practice, measures should also be taken to protect the training partner and to prevent injuries (this principle is also applicable to the following techniques). The essentials in movements are briefly described here:

1. In this technique, the same leg is used twice to attack swiftly on the opponent in a very short instant.

2. The key to success lies in the accurate timing and estimation of the distance.

3. In a repeated application of this technique, variations should be added to prevent the opponent from grabbing the attacking leg after his quick and successful retreat.



Fig. 2-1



Fig. 2-2

## 二、陰陽連擊

本法以同一條腿迅速攻擊對方下部和頭部，然後利用旋轉之勢再轉身追擊敵方時，攻擊頭部應用，有很强的機動性，實戰中極易得手。

敵方以右拳側身攻我，我略後閃（圖2－①）。

我隨即迅起左腿擊敵腹，敵閃身躲過（圖2－②）。

敵正閃之際，我將踢空之腿迅速回收又迅即彈出，擊其頭部，作同腿的兩次攻擊。一般敵方已被擊中　（圖2－③）。



Fig. 2-3

## B. THE YIN-YANG CHAIN STRIKE

This technique is quite flexible and effective in actual combat, because it employs one leg to attack successively on the opponent's lower body and head and the other to strike his head again as a follow-up by rotating the body to gain a spinning impulsive force.

When the opponent delivers a right-arm punch on me from a sideway position, I lean back slightly to evade the oncoming attack (Fig. 2-[1]).

Then, I swiftly throw a left-leg kick to his abdomen, but he dodges it (Fig. 2-[2]).

Right at this moment, I contract the outstretched leg and use it to give his head a snap kick for a second attack. Usually, the opponent couldn't escape this strike (Fig. 2-[3]).



Fig. 2-4

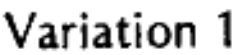
如敵動作靈敏，而以低姿避過；我隨轉勢，向右轉體 360 度，左腿落地後，即用右腿、小腿及後踵部擊敵面部。一般形勢至此即能將敵擊倒(圖 2 −④、 2 −⑤)。



Fig. 2-5

If the opponent is extremely smart and ducks the second kick again, I immediately rotate my body 360 degrees from right to left and, after my left leg lands on the ground, use the right shank and back heel to strike his face. As usually is the case in actual combat, the opponent would be knocked down by this final kick (Fig. 2-[4] & 2-[5]).





Variation 1



Variation 2

動作要領：

本法的轉體，發腿等動作，要求銜接巧妙，緊湊嚴密，具體須注意以下幾點：

1．左腿同腿連發低、高兩腿，要求緊湊、不亂。本腿連續擊發要求拳手有較好的柔韌度和訓練水平。

2．在左腿連發兩腿之後，迅速轉體擊出右腿。要迅速，充份利用轉體勢能，增加腿擊力量。

3．左右換腿時，或在轉體時稍有不慎，反應快的對方將會反擊，具體請看：

我方略有瞬間的遲緩，對方即攻我（圖2－③變2－①）。

對方攻我右腿空檔得手（圖2－③變2－②）。

4．欲防對方的反擊，我方如認識到此時的危險，可以速提右腿防守，見圖2－③變3。在此動作之後仍可以右腿迅即向後擊敵。



Variation 3

**Essentials:**

The body-rotation and leg-snap in this technique should be well-knit and fluidly executed. The following specific points should be noted:

1. The low and high kicks executed by the left leg should be closely-knit and purposefully applied. The chain attacks in this technique require good flexibility and a hgih training level.

2. Right after the left leg executes two kicks, the body should be immediately rotated and the right leg sent out. This should be done very quickly and by making best of the impulsive force of the spinning body to reinforce the explosive force.

3. Any mistake in the changing of legs or in the rotating of the body would give a sensitive opponent a chance to manuever a counterattack. For example:

When I hesitate for just a short instant in the transition, the opponent immediately seizes the opportunity and makes an attack (Variation 2-[1] to Fig. 2-[3]).

His attack lands on my exposed right leg and arm (Variation 2-[2] to Fig. 2-[3]).

4. To guard against the opponent's possible counterattacks, I could swiftly raise the left leg to parry the oncoming attack wehn I sense the danger and find it necessary (see variation 3 to Fig. 2-[3]). The right leg could also be used to deliver a backward kick following the above move.

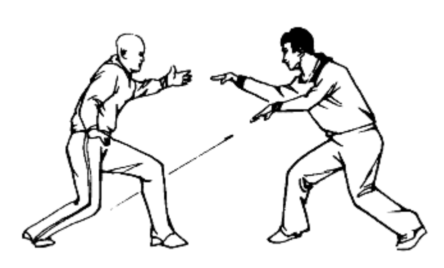


Fig. 3-1

## 三、白猿獻果

本腿擊法在前面腿擊的基礎上，增加變通的踢擊，以保証實戰效果之確切。

雙方對峙，敵正欲攻我，正擬攻未攻之際，我即起左腿擊敵小腹（圖3－①）。

攻小腹被敵內收腹避過擊空，隨即以同一腿擊敵頭部（圖3－②)。

敵下勢避我腿擊，我迅以左腿下地，右腿迅速攻敵面部。即可得手（圖3－③）。

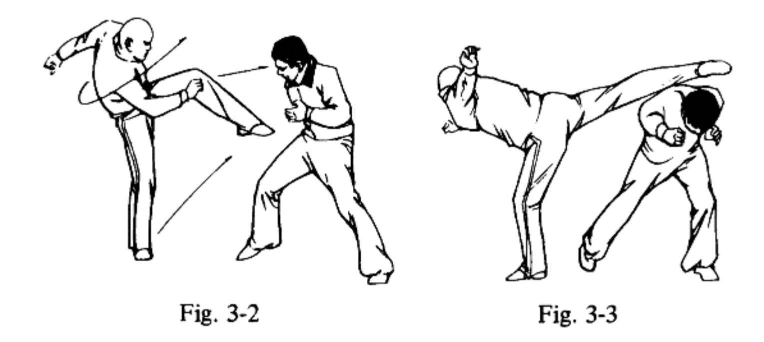


Fig. 3-2 Fig. 3-3

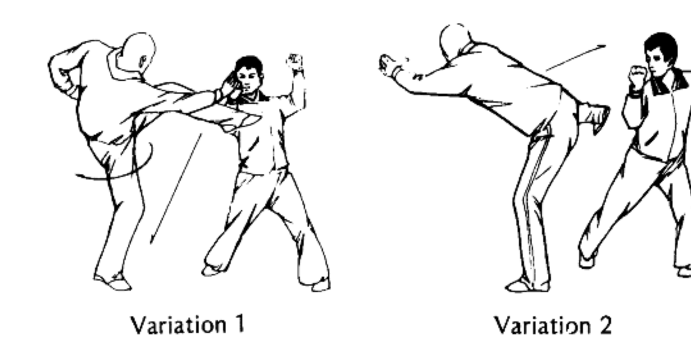
## C. THE WHITE APE PRESENTS FRUIT

This technique is varied on the basis of the above techniques to secure the effectiveness in actual combat. A deep understanding of it would help you grasp the fundamental combating principle of the Jingan-Chan Natural School.

After taking a ready stance, the opponent is about to make an attack. Just at the moment, I throw a left-leg kick to his abdomen (Fig. 3-[1]).

When he evades the attack by drawing in his abdomen, I immediately use the same leg to strike his head (Fig. 3-[2]).

After he ducks my kick again, I quickly land the left leg on the ground and employ the right leg to hit his face. Usually, this may be a decisive blow (Fig. 3-[3]).



Variation 1　　　　Variation 2

敵方在我起左腿擊敵時，如作右閃避，並以右拳肘格攔擋我腿擊，請做如下變通：

敵右避拳時格攔擋勢（圖3－②變1－①）。

我方隨即以敵之格攔擋勢的方向，迅速向右轉體，提右腿擊敵（圖3－②變1－②）。

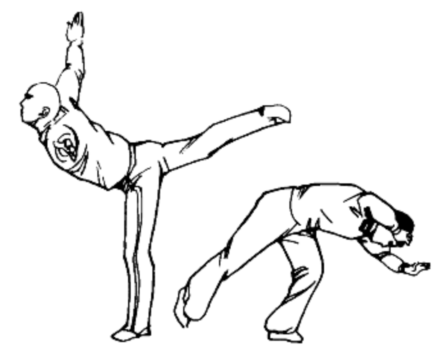
敵在我借用旋轉動能的腿擊之下，撲地倒（圖3－②變1－③）。

**動作要領：**

本動作以不換腿連續擊打（不轉體或轉體）的腿擊，在實戰中：

1．儘量以不轉體擊中對方爲目的。

2．轉體擊中對方，主要以敵方的格攔去勢，迅速於瞬間抉擇轉體的方向，不作任何勉强和對抗性的轉體，否則就失敗了。



Variation 3

If the opponent steps rightwards and uses his right fist and elbow to parry my leg when I throw a left-leg kick, this technique should be varied as follows:

The opponent steps rightwards and parries my leg with his right arm (Variation 1-[1] to Fig. 3-[2]).

I swiftly rotate my body to the right in the same direction with his parrying arm and lift my right leg to strike him (Variation 1-[2] to Fig. 3-[2]).

Hit by my kick delivered with an impulsive force of the rotating body, the opponent falls down (Variation 1-[3] to Fig. 3-[2]).

**Essentials:**

This technique is characterized by chain kicks delivered by the same leg (with or without rotating the body). In actual combat, one must note:

1. The primary purpose is to hit the opponent without rotating the body.

2. The body-rotation should be executed by turning the body in the opponent's fading-away direction the moment he sidesteps to parry my attack. Any farfetched or confrontation-oriented movement would cause failure.



Fig. 4-1



Fig. 4-2

## 四、仙鶴伸腿

本腿擊法亦係前面腿擊法的必需的變通方法。當我起腿進擊時，敵方迅速反擊，不讓我有空隙以同腿擊出第二腿時，應用此法。

敵在攻我時，我迅速起腿擊敵小腹。敵迅速以右手肘做正手攔格、擋勢，仍然快速推進（圖 4 －①）。

敵快速追近我以後，用猛拳擊我上路（圖 4 －②）。

我即向後閃身，在瞬間人體略後撤（圖 4 －③）。

隨即向右轉體，左腿收到胸前（圖 4 －④）。

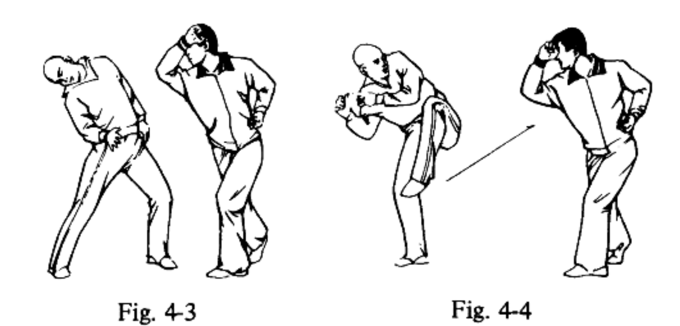


Fig. 4-3 Fig. 4-4

## D. THE CRANE STRETCHES ITS LEG

This technique is also an essential variation to the preceding techniques. It is often applied when the first leg attack is countered and there is no time delivering a second kick with the same leg.

Whe the opponent begins to attack me, I swiftly lift a leg to kick his abdomen. But he deflects, blocks and parries it with his right arm and elbow, still advancing quickly (Fig. 4-[1])

After pushing in close, he throws fierce punches to my upper body (Fig. 4-[2]).

I quickly evade his attacks by shuffling back a little (Fig. 4-[3]).

Immediately following the above, I turn rightwards and contract the left leg back to my chest (Fig. 4-[4]).

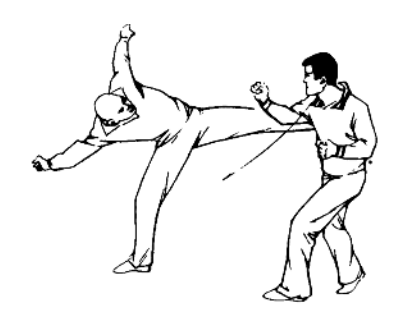


Fig. 4-5

上動不停，我即向敵胸部、右肘部踢擊。敵方又以右閃身避過（圖4－⑤）。

我迅速收回左腿，並不下地，隨即又向敵面部擊出得手（圖4－⑥）。

**動作要領：**

本動作成功的關鍵在於瞬間後閃的轉機。否則，以下動作皆不成立，這就是金剛禪自然門腿擊法作後閃的反擊範式。



Fig. 4-6

Without stopping the move, I deliver a kick to his chest and right elbow, which he dodges again by stepping to his right (Fig. 4-[5]).

I draw back the left leg again and, instead of landing it on the ground, throw it to the opponent's face, ending the battle surprisingly and successfully (Fig. 4-[6]).

**Essentials:**

The key to success lies in the seizing of an opportunity coming up the instant when one shuffles back — typical of dodge-and-counterattacks of the Jingang-Chan Natural School. A failure in grasping the opportunity would make it impossible to apply the follow-up moves.

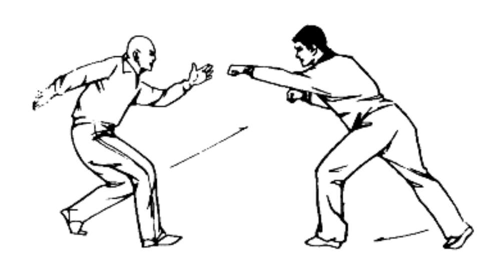


Fig. 5-1

## 五、敗勢跌斜

本法係敗中取勝的招法，或作背水門戶作戰的招法，須靈活變通應應用。

敵我對峙，敵以下盤要害後縮，人略前傾的姿勢，讓我一時找不到空檔（圖5－①）。　）。

敵方覓見我隙，突然進擊，我隨即起左腿迎擊（圖5－②）。



Fig. 5-2

## E. TUMBLING WITH A DIAGONAL KICK

This technique is usually employed to win a come-from-behind victory and sometimes also used when one is in an unfavorable position or confronts the opponent with one's back. It should be flexibly executed and varied.

After taking a ready stance, the opponent adopts a posture in which his upper body leans forward to shield his lower-body vital areas, making it difficult for me to discover an opening for the moment (Fig. 5-[1]).

When he finds an opening on my part and makes a sudden attack, I immediately lift the left leg to counterattack him (Fig. 5-[2]).



Fig. 5-3

但敵在腹部內含之後，爲了避我用同腿的連發攻擊，仍以高速推進，用拳封我上部，我無轉機可循，迅即向右擰腰，轉體後撤（圖5－③）。

我方後撤，與敵的距離在瞬間稍有拉開（圖5－④）。

上動不停，隨即起左腿，用腳後踵擊敵頭部，敵受擊倒地（圖5－⑤）。

**動作要領：**

1. 本動作的關鍵在於圖5－④式，在必要時我方上半身可俯於地，以便拉開同對方的距離，不致遭受攻擊，敗中取勝。

2. 如圖5－④，也是“背水門”的一種應敵方式，背水門有很多變化，是一種很別緻的開門法。往往可以在敵方貿然進攻或輕躁傲慢時爲我所擊。

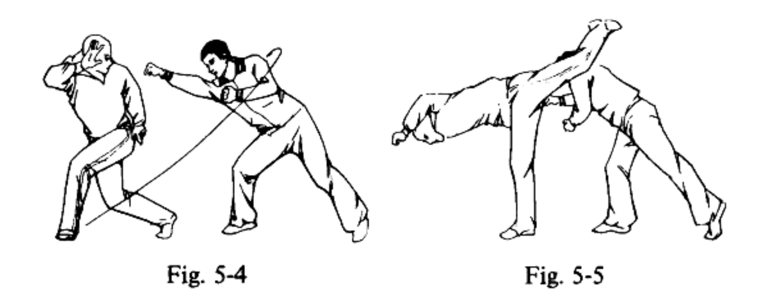


Fig. 5-4 Fig. 5-5

But he draws in his abdomen to evade my kick and, in an attempt to prevent me from using the same leg for a second attack, keeps advancing at a fast speed to throw punches to my upper body. Seeing no hope of winning at this moment, I rotate my waist to the right and turn around to retreat (Fig. 5-[3]).

My retreat slightly lengthens the distance between the opponent and me (Fig. 5-[4]).

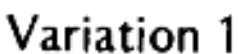
While still retreating, I suddenly raise my left leg and land a back-heel kick on his head, which knocks him down (Fig. 5-[5]).

**Essentials:**

1. The key point in this technique is the movement in Fig. 5-[4], which, if necessary, could also be done by lying on the ground with the upper body so as to lengthen the confronting distance, evade a potential attack and win a come-from-behind victory.

2. The movement in Fig. 5-[4] is also one of "Beishuimen" (or "Backward Stance") techniques. The 'Beishuimen" techniques, which enjoy many variations, are an unique way of attacking, particularly effective when the opponent makes a rash attack or is arrogant and reckless.





Variation 1



Variation 2

3. 要嚴密觀察對手的動向，在最後一擊時，反應靈敏的對手如避過我擊（如圖5－⑤變1－①），他就會反撲。 以下圖式即是對手反撲成功的一種形式：

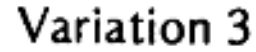
敵迅速立起身，並對我方迫近，然後毫不遲疑地動作（圖5－⑤變1－②）。

對方以膝攻我下陰，同時以拳擊我面部（圖5－⑤變1－③）。

對方再發猛拳摧我倒地。

所以，必須要有預見性，估計到這種變化，上陣時眞遇此境，就不會束手無策。實戰應用腿擊，要力避這一類被動挨打的局面（圖5－⑤變1－④）。





Variation 3



Variation 4

3. Keep a watchful eye on the opponent to predict his possible dangerous moves. If the final kick is deflected by a smart opponent, as shown in Variation 1-[1] to Fig. 5-[5], then it is very likely that he would make a successful counterattack as shown here:

He quickly straightens up, steps in close and makes an immediate counterattack (Variation 1-[2] to Fig. 5-[5]).

He throws a knee strike to my groin and simultaneously punches me on the face (Variation 1-[3] to Fig. 5-[5]).

A fierce punch knocks me down.

It is crucial, then, to predict this possibility so as to be well prepared if such a situation really emerges in actual combat. Also, it is advised that efforts be made to avoid this kind of passiveness in the application of any leg attacks in realistic combat (Variation 1-[4] to Fig. 5-[5]).



Fig. 6-1



Fig. 6-2

## 六、借樁踩陰

在實戰中常會遇到這樣的情況，對方來勢迅猛，我方在作轉移騰挪時，對方緊迫不捨，我以嫻熟的步法與其周旋，本腿擊法就在這樣的形勢下，伺機擊敵。

敵方猛攻撲進，我向其右側迂迴（圖6－①）。

迂迴途中，我方隨即起右腿伺機擊敵。但敵方也以迅猛的轉體作步法迂迴，並以此步法避我攻擊。（圖6－②）。

在旋迴到雙方原來方位時，我方再次伺機作長距離之側身低姿攻擊（圖6－③）。

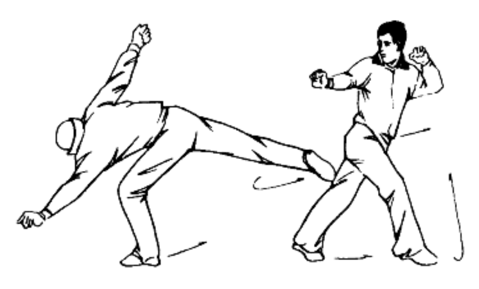


Fig. 6-3

## F. USING THE OPPONENT'S STANCE TO STAMP HIS GROIN

In actual combat, it often happens that the opponent stickily follows me with fierce attacks whatever I do, shifting or jumping away, thus forcing me to rely merely on dexterous footwork for survival. This is when this technique could be used to counter the opponent.

The opponent dashes in with vicious attacks, and I have to sidestep to outflank him on the right (Fig. 6-[1]).

On the way, I suddenly raise my right leg for an attack, but the opponent swiftly pivots a little and sidesteps to evade my attack (Fig. 6-[2]).

When we two circle to the starting places, I again attempt a long-range low-posture attack (Fig. 6-[3]).

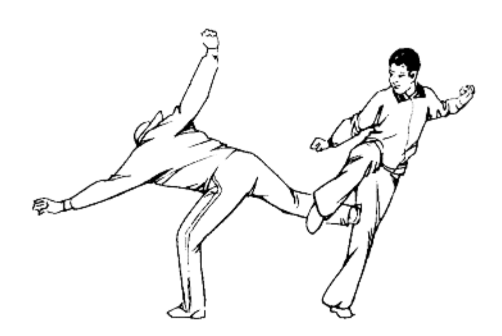


Fig. 6-4

敵方欲以後遁閃避，我方仍以單腿低姿躍進，仍以右腿（不落地直接踩進）低姿踩擊敵方支撐腿空檔（圖6－④）。

**動作要領：**

步法和腿擊，要求銜接綿密，不致有疏漏而出現空檔，反爲敵所乘。

He tries to dodge backward to the right. Then, still shuffling forward on one leg in a low posture, I use my right leg (without landing it on the ground) to stamp on the opening exposed on the part of his supporting leg (Fig. 6-[4]).

**Essentials:**

The footwork and leg attacks involved in this technique must be fluid and well-knit, leaving no loopholes or openings for the opponent to take advantage of.

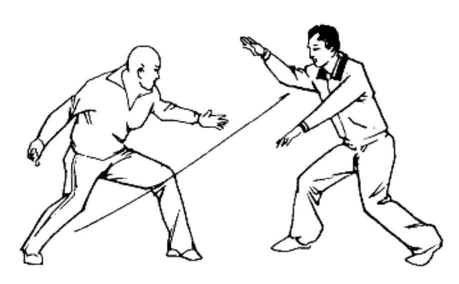


Fig. 7-1

## 七、猛虎撞樹

本法是主動向對方先發起攻擊的腿擊法，以遠距離腿緊接着進行迅猛的近戰爲其特色。

敵我對峙，其欲攻我，但未動作（圖7－①）。

我方先行起右腿擊，攻敵中路空檔，敵作右向的閃避，我腿擊空（圖7－②）。

我隨即落步，躍近敵身，以左膝頂擊敵心窩空檔，敵避我擊，迅即擰身後撤（圖7－③）。



Fig. 7-2



Fig. 7-3

## G. THE TIGER BUMPS AGAINST A TREE

This is an aggressive leg-attack technique, characterized by a combination of long-range kicks and follow-up infighting knee strikes.

After taking a ready stance, the opponent is about to attack me but does not yet make the move (Fig. 7-[1]).

Losing no time, I initiate a quicker right-leg kick to the openings in his centerline, which he evade by stepping rightwards (Fig. 7-[2]).

I immediately land the outstretched leg on the ground, leap in close and throw a left-knee strike to the opening in his chest. He again evades the attack and swiftly retreats back (Fig. 7-[3]).



Fig. 7-4

我緊迫不捨，躍起繼以左膝頂擊敵心窩，敵被擊後倒（圖7－④）。

我再以右拳迎面擊去摧倒（圖7－⑤）。

**動作要領：**

本動作在實戰時，要求協調、迅猛，發起攻擊，其勢尤如野獸，使對手恐懼而屈服，眞正發起攻擊，不可有絲毫的猶豫，認眞而不敷衍，否則，反爲敵所乘。



Fig. 7-5

Following close upon him, I leap over and again use the left knee to gorge into his heart, which knocks him back (Fig. 7-[4]).

Then, I deliver a right punch to his face and strike him down (Fig. 7-[5]).

**Essentials:**

When applied in actual combat, this technique requires good coordination, swiftness and a momentum as overwhelming as that of an attacking wild beast which would subdue the opponent psychologically. At the time when it is actually thrown, no hesitation or perfunctoriness is allowed; otherwise, the opponent would have his turn.

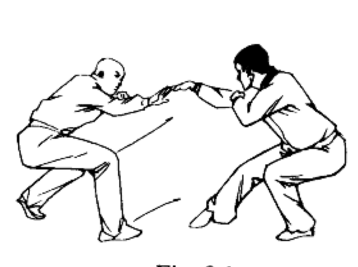

Fig. 8-1


Fig. 8-2

## 八、金豹上樹

這是一組猛烈的膝擊方法，專事應付低姿之敵。

雙方對峙，我主動迫近，準備迅猛攻擊（圖8－①）。

我方迅速躍起，作正膝攻擊，敵以身法後閃避我（圖8－②）。

我隨即另膝飛起，騰空以衝膝擊敵（一般均能在此擊時得手）（圖8－③）。

如敵方以步法後撤，我迅即緊迫跟進，並以同一腿，欲向對方作側擊（擊其頭部）但敵方防範，手肘擋攔於前側（圖8－④）。

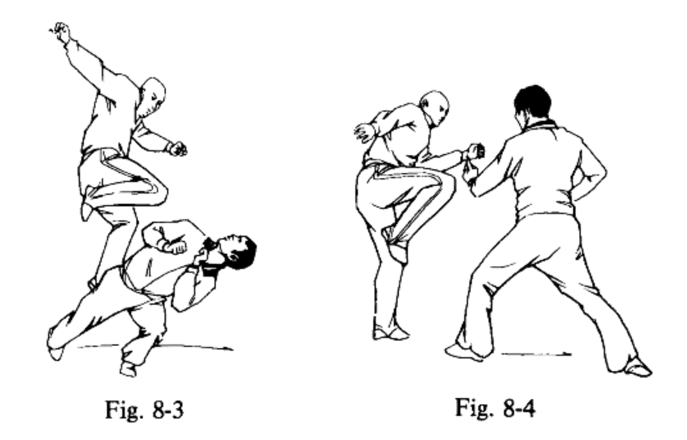


Fig. 8-3 Fig. 8-4

## H. THE GOLDEN LEOPARD CLUMBS A TREE

This technique consists of a series of vicious knee strikes and is, therefore, particularly applicable in coping with a low-stance opponent.

After taking a ready stance, I aggressively press in, preparing to deliver fierce knee strikes (Fig. 8-[1]).

I swiftly leap over to execute a frontal knee strike and the opponent evades it by leaning back (Fig. 8-[2])

While still in the air, I lift the other knee to butt him (usually it would end the battle by now ) (Fig. 8-[3]).

If the opponent steps back, I immediately follow close upon him and use the same leg for a curved upward strike (on his head). Again, he sees through it and uses his forearm and elbow for a frontal parry (Fig. 8-[4]).




Fig. 8-5



Fig. 8-6 Front Side

我方隨即變招以左橫膝作頂擊，攻入敵方肋部，敵以肘格擋，但我以膝連續彈頂其下陰，（不下地以同腿膝蓋進行之）（圖8－⑤、8－⑥、圖8－⑥正）。

上動不停，緊接以拳重擊對方面部摧倒（圖8－⑦）。

**動作要領：**

本動作以躍起膝擊，作攻擊勢態，左右逢源。得手的關鍵在於同一腿作連續的兩次膝擊。這樣要求有堅決攻入的氣魄和決戰決勝的勇氣，抓緊對方在瞬間暴露出來的空檔，猛烈摧擊之。





Fig. 8-6 Back Side

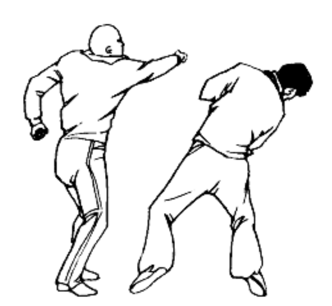


Fig. 8-7

I swiftly modify the strike into a side knee strike on his ribs. When he blocks and parries with his elbow, I immediately apply a chain snapping knee strike to his groin, using the knee cap of the same leg (without landing it on the ground) (Fig. 8-[5] front side; Fig. 8-[6] back side).

Not stopping the above moves, I deliver a heavy punch to his face and knock him down (Fig. 8-[7])

Essentials:

A flying air-borne attacking variety, this technique has the advantage of striking the opponent both on the right and left. The key to success lies in the chain double strikes executed by the same leg, which require courage and determination in pressing in close and winning the final victory, as well as good timing at seizing the opening exposed in a fleeing instant to knock the opponent down with successive heavy blows.

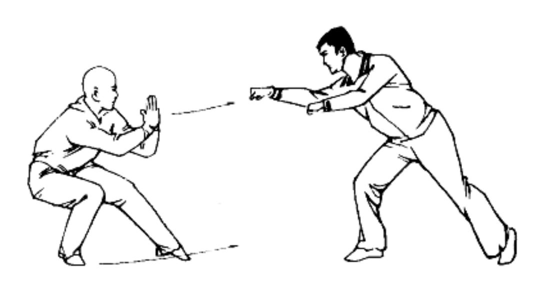


Fig. 9-1

## 九、騰龍攪尾

本動作以猛烈的連續腿攻擊著稱。

敵我對峙，我以合掌門或以其它激惹敵方的動作開門（圖 9－①）。

我迅即以拳主動攻敵上盤，並以步法追近，以膝攻敵中盤空檔（圖 9－②）。

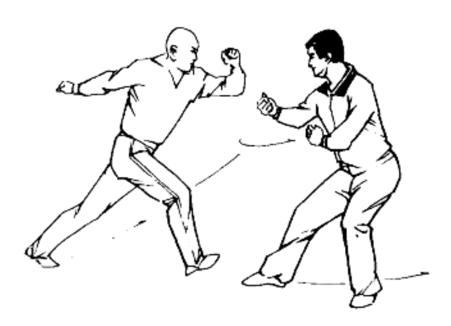


Fig. 9-2

## I. THE FLYING DRAGON SWINGS ITS TAIL

This is a technique known for its vicious successive leg attacks.

After taking a ready posture, I use a Buddhist-salution stance or other provocative stances to start the sparring (Fig. 9-[1]).

Then I quickly throw a punch to the opponent's upper body and simultaneously step in close to apply a knee strike to the opening in his central body (Fig. 9-[2]).

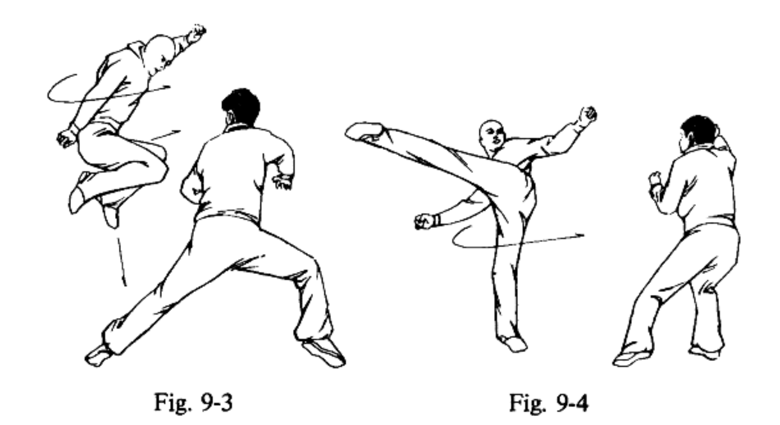


Fig. 9-3　　　　Fig. 9-4

敵以右側身避讓我之猛攻作迅速向左後撤退（圖 9 —③）。

我攻勢擊空，右腿下地後，迅速向左旋轉身體，左腿向後旋轉 360 度，猛攻敵方後腦（圖 9 —④）。

在瞬間敵被擊中，倒地（圖 9 —⑤、9 —⑥）。

**動作要領：**

1. 躍進、騰空、下地、轉體四者要求緊湊、嚴密、高度協調。
2. 充份利用轉體的旋轉勢能。

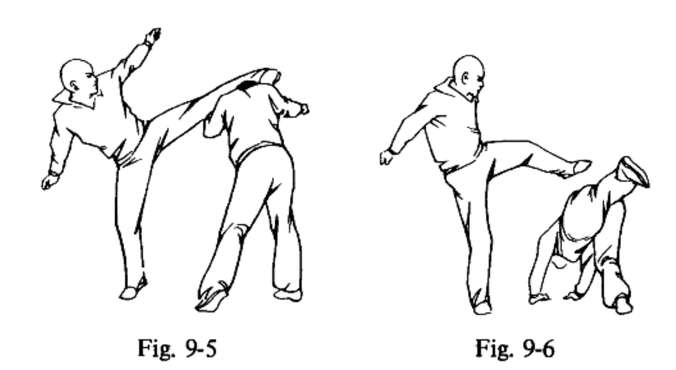


Fig. 9-5 Fig. 9-6

He steps rightwards to evade my attack and swiftly retreats to the left (Fig. 9-[3]).

Failing to hit him, I land the right leg on the ground and immediately rotate the body to the left and pivot 360 degrees to apply a heavy left-leg kick to the back of his head (Fig. 9-[4]).

The opponent is instantly hit and falls down (Fig. 9-[5] & 9-[6]).

**Essentials:**

1. The four basic elements in this technique—leaping forward, jumping, landing rotating — should be fluid, well-knit and exquisitely coordinated.

2. Try to make best of the impulsive force of the rotating body.

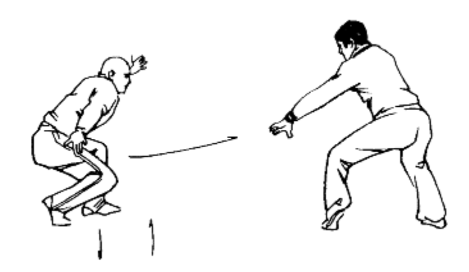


Fig. 10-1

## 十、金雕撲食

本法以主動擊敵，騰空於空中連續擊出兩腿著稱。在實戰中，一腿騰空，擊敵後未中，再起再擊的機會甚多，可以本法變通之。

我以散式小開門，峙敵，伺機進攻（圖10－①）。

迅速躍進以左腿擊敵，全體上提（圖10－②）。

以右腿右側踹而出，攻敵頭部（圖10－③）。

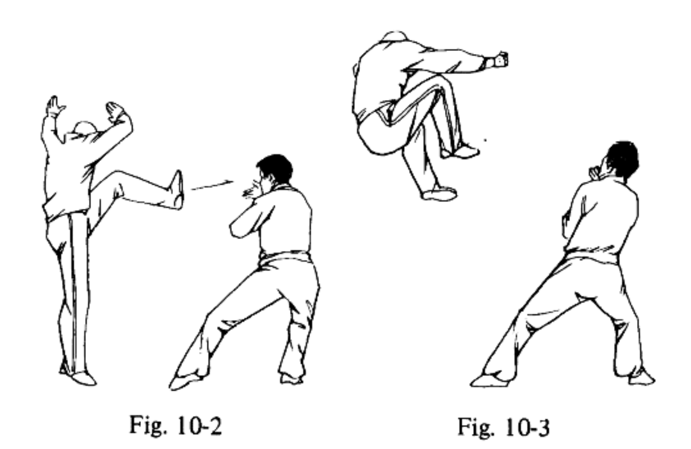


Fig. 10-2 Fig. 10-3

## J. THE GOLDEN VULTURE SHOOTS DOWN AT ITS PREY

This technique is noted for its aggressiveness and air-borne double leg attacks. In actual combat, there are many chances to make successive follow-up leg attacks when one air-borne leg fails to hit the opponent and, therefore, variations to this technique may also be applied if necessary.

Confronting the opponent, I take an unconventional "little" stance, preparing for an attack when an opportunity comes up (Fig. 10-[1]).

Then I quickly leap forward with the whole body lifted upward in the air to throw a left-leg kick (Fig. 10-[2]).

Immediately following the above, I swiftly apply a right-leg side stretch heel kick to his head (Fig. 10-[3]).



Fig. 10-4

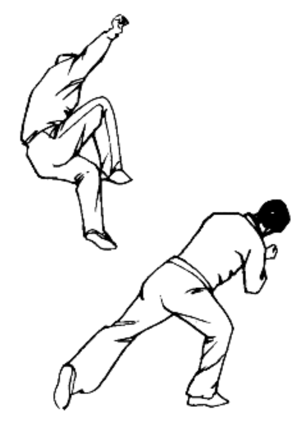


Fig. 10-5

敵方急右旋體轉身，避我腿擊（上3圖均在連續的一瞬間完成動作）（圖10－④）。

我腿擊空，迅速以空中收腹收腿；並向右擰身（在空中）（圖10－⑤）。

在我方尚未落地之前，再次側身向對方後側踹，擊敵面部（圖10－⑥、10－⑥正面）。

**動作要領：**

1．本動作難度較大，關鍵在空中的二次擊發，要求有較高的腿擊速度，較好的腹肌和高度的協調性。

2．要有豐實的實戰經驗和彈跳力，實戰經驗掌握時機問題，彈跳力掌握高度問題。

3．要有堅實的單個動作訓練，否則，就不易做好上述動作。

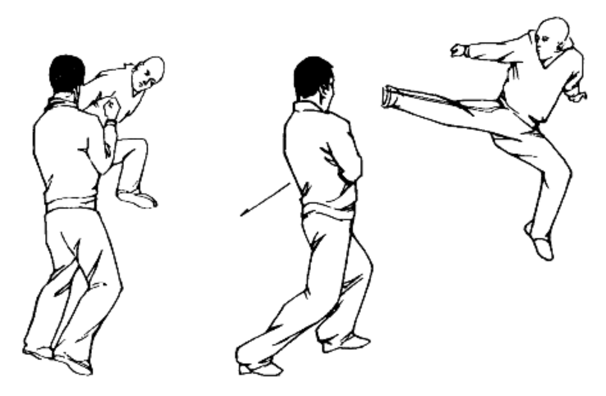


Fig. 10-6 Fig. 10-6 Front Side

The opponent quickly pivots rightwards to evade my attack (the attacking movements shown in the above three figures should be completed consecutively in an instant) (Fig. 10-[4]).

After the outstretched leg gets nowhere, I swiftly draw in the stomach and the leg and simultaneously rotate the body rightwards (all done in the air) (Fig. 10-[5])

Before landing on the ground, I again throw a backward side stretch heel kick, which hits the opponent on the face (Fig. 10-[6] & Fig. 10-[6] front side).

**Essentials:**

1. This technique is rather difficult, and the key to success lies in the air-borne successive double kicks. Therefore, fast speed in the application of leg attacks, well-conditioned abdominal muscles and good coordination are required.

2. Also essential are rich combating experience (Which helps to create the best timing) and a lot of spring (which lengthens the air-borne staying time).

3. Basic training in single movements should be solid; otherwise, the above movements could not be properly executed.

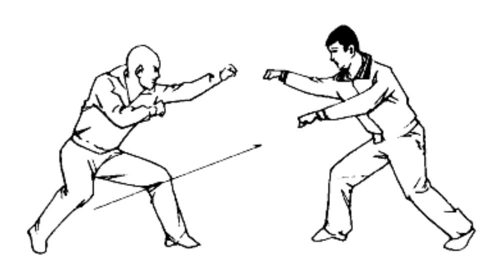


Fig. 11-1

## 十一、怒獅撲羊

本腿擊法亦是主動攻擊的招法。

以小開門對峙，伺機擊敵，佯瞄上盤，實攻中盤（圖11－①）。

迅速推進，以右腿攻敵小腹，敵急應以左側身後撤，並以右拳，肘中途提截格擋（圖11－②）。

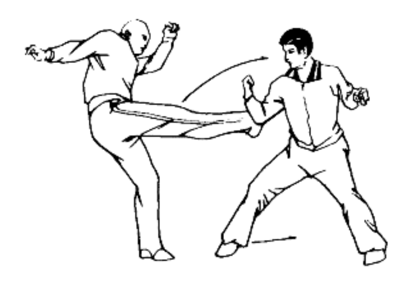


Fig. 11-2

## K. THE ANGRY LION JUMPS ON A LAMB

This is also an aggressive attacking technique.

After taking a "little" unconventional ready stance, I make some feints to the opponent's upper body while preparing to attack his central body (Fig. 11-[1]).

Then I advance quickly and throw a right-leg kick to his groin. He hurriedly retreats rightwards and uses his right fist and elbow to block the oncoming attack halfway (Fig. 11-[2]).



Fig. 11-3

我隨即變招，以同腿不下地攻敵面部，敵以右撤步，低姿避我（圖11－③）。

我右脚下地後迅即向左轉體 360 度，增加一旋轉勢能（圖11－④）。

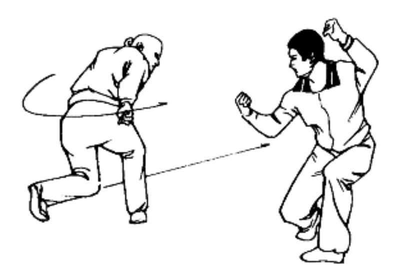


Fig. 11-4

I immediately vary the kick to a strike to his face, using the same leg without landing it on the ground. He sidesteps rightwards and ducks my attack (Fig. 11-[3]).

After my right leg touching the ground, I swiftly pivot 360 degrees leftwards to gain an impulsive force (Fig. 11-[4]).

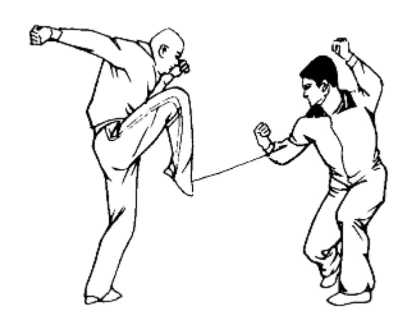


Fig. 11-5

我方轉體後，迅速進擊右腿，攻其中盤空檔（圖11－⑤）。

敵方以拳、肘防我腿攻擊。我迅即躍進，以左腿於空中進擊，攻敵右耳側和後腦（圖11－⑥）。

敵被擊後側向倒地，我方仍以同一腿，勾擊敵尾閭骨，摧倒（圖11－⑦。

**動作要領：**

本動作在前面動作嫻熟的基礎上是不難完成的，問題是要求有高度的協調性和速度。在整個"怒獅撲羊"的動作過程中，祇是於一瞬間協調完成。要求敏捷、果斷。



Fig. 11-6



Fig. 11-7

As soon as the body rotation is done, I throw a right-leg kick to the opening in his central body (Fig. 11-[5]).

When he uses his fist and elbow to block my kick, I quickly leap forward and apply an air-borne left-leg kick to the area of his right ear and back head (Fig. 11-[6]).

While he is falling sideway after being hit by the kick, I use the same leg to give him a hooking kick on the coccys, finally knocking him down (Fig. 11-[7]).

**Essentials:**

With a good mastery of the preceding techniques, you may have little difficulty executing this technique. What is required then is good coordination and fast speed — all the moves in "THE ANGRY LION JUMPS ON THE LAMB" should be completed coordinately in a blink. Here, dexterity and resolution are crucial.

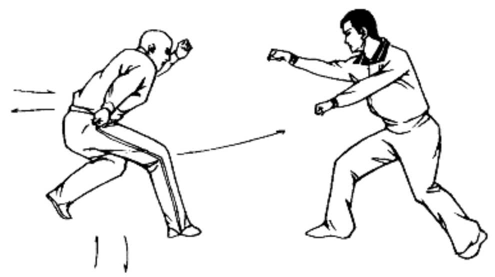


Fig. 12-1

## 十二、醉漢入懷

本動作要求身法始終走 ○ 路綫，在環環相扣的圈形中，完成動作。

我以散式峙敵。身形忽前忽後，忽左忽右以身法的 ○ 形迎敵（圖12－①）。

敵在中盤，下盤露出空檔，立即以陰門腿佯攻之（圖12－②）。

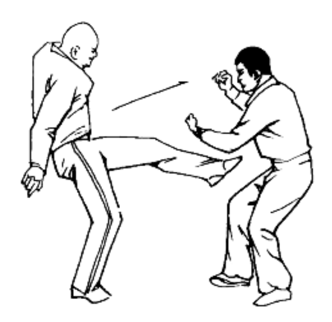


Fig. 12-2

## L. THE DRUNKARD BUMPS INTO THE BOSOM

In this technique, the waistwork should always follow the path of ↻ with well-linked circular movement.

After taking an unconventional ready stance, I advance to attack the opponent with the body rocking treacherously forwards and backwards, right and left (Fig. 12-[1]).

Upon seeing the exposures in the opponent's central and lower body, I immediately make a feint kick to his groin (Fig. 12-[2]).

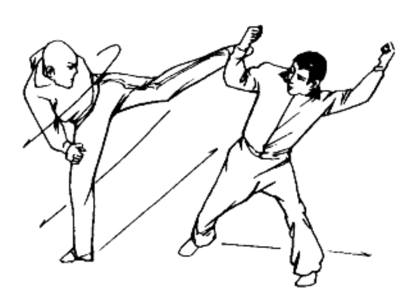


Fig. 12-3

隨即變招以同腿擊頭，但仍被對方以右拳，肘攔擋（圖12－③）。

我以搖擺之身法，急擰腰轉體，改用右腿擊敵，擊敵面部。敵撤右脚，避我攻擊（圖12－④）。

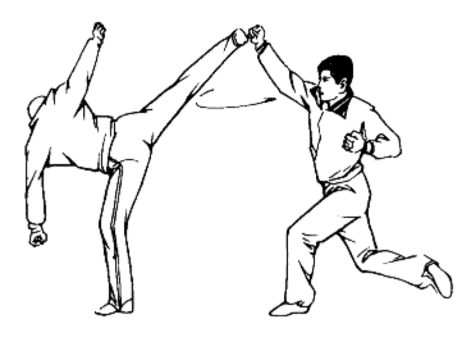


Fig. 12-4

Then I vary the feint to a real kick to his head, which he parries with his right fist and elbow (Fig. 12-[3])

Still rocking and swinging my body treacherously, I abruptly pivot and use the right leg to kick his face. He evades it by stepping backward on his right foot (Fig. 12-[4]).



Fig. 12-5

我方右腿未擊中，仍以此腿收攏再擊（不落地繼發第二次攻擊），敵仍於急勢中右臂擋格（圖12－⑤）。

轉體 360 度，擰腰擺身蓄勁。進勢未減（圖12－⑥）。

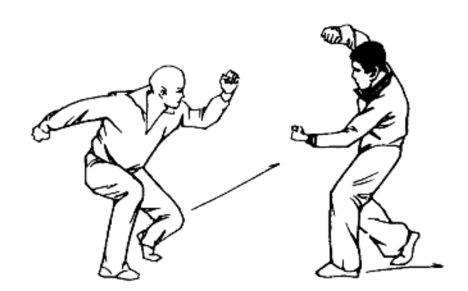


Fig. 12-6

After my kick fails to hit him, I contract the outstretched leg and, (without landing it on the ground), deliver a kick again to the opponent, who hurriedly parries it again with his right arm (Fig. 12-[5]).

Then I rotate 360 degrees and twist the waist to accumulate an extra force — all done without decreasing the attacking momentum (Fig. 12-[6]).

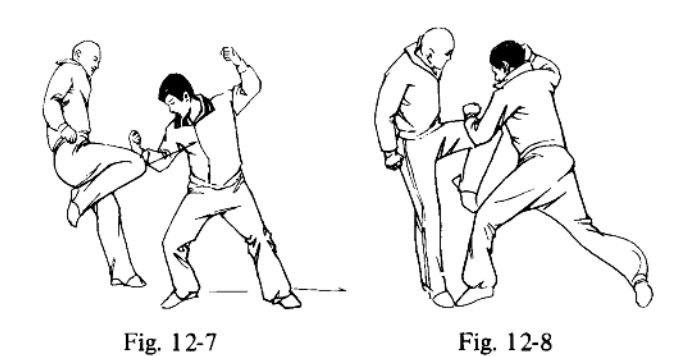


Fig. 12-7　　　　Fig. 12-8

敵方急以左腳後撤，力避我擊。我方躍進以右膝攻敵，敵方形勢被動，再度向右擰身，退右步後撤（圖12－⑦）。

我右膝擊空下地後，急迫不捨，抓緊形勢，不容喘息，再度以左膝進擊敵方肋部（圖12－⑧）。

形勢至此，敵無退遁餘地，我隨即起右膝再攻擊，摧敵方倒地（圖12⑨）。

**動作要領：**

上述連續動作，要求在訓練時，於二秒鐘內完成（訓練有素將會更快），此腿擊法可用。否則，速度不夠。

本動作的進擊，應包含身體的圓形的擺動。前述十二動，在完成腿擊動作的過程中，都應根據形勢和實戰時主、客觀條件，作相應的手法（拳法）身法、步法的配合和變通。圖示僅作說明之用。此十二種腿擊，看似複雜，實際應用，均應在極迅速（一瞬間）的狀態下完成動作。



Fig. 12-9

Hurriedly retreating with his left foot stepping backward, he tries to evade my attack. I leap forward and apply a right-knee strike, forcing him to turn rightwards again and step back on his right foot, now totally in a passive position (Fig. 12-[7]).

After my fruitless right leg lands on the ground, I lose no time delivering a left-knee strike to his ribs, allowing him no breathing spell (Fig. 12-[8]).

By now, he has no way to retreat, and I throw a right-knee strike once more to knock him down (Fig. 12-[9]).

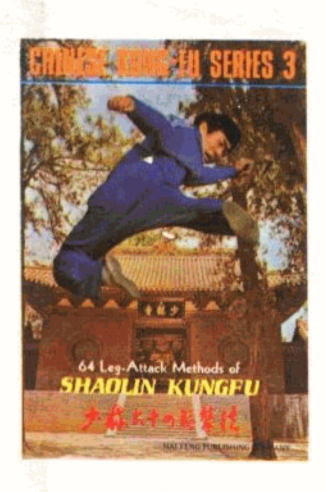
**Essentials:**

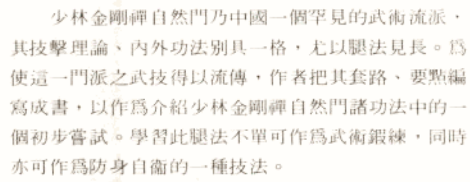
Only when one can complete these successive movements in two seconds or less in everyday practice, can he put them into use in actual combat. Otherwise, a lack of speed would make this technique invalid.

Accompanying the application of this technique, there should alway be a circular rocking of the body.

The 12 leg-attack techniques discussed above should be coupled with proper handwork (fistwork), waistwork and footwork and should be varied according to the ever-changing situation and different subject and objective conditions.

Complicated and loose as they may look in decomposite diagrams, these techniques, in fact, should each be completed very quickly in actual combat, mostly in a blink.



少林金剛禪自然門乃中國一個罕見的武術流派，其技擊理論、內外功法別具一格，尤以腿法見長。爲使這一門派之武技得以流傳，作者把其套路、要點編寫成書，以作爲介紹少林金剛禪自然門諸功法中的一個初步嘗試。學習此腿法不單可作爲武術鍛練，同時亦可作爲防身自衛的一種技法。

372頁　　大卅二開　　平裝本

*The Jingang-Chan Natural School* is a rarely seen school of *Wushu* in China with a unique combat theory and a set of inner and outer skills, especially the leg-attack skills. In order to popularize this rare school of combat art, the author contributes to the readers this book of preliminary study of the sequence and combination of movements, the exertion of strength, and the correct judgement of the leg-attack methods. It is not only an introductory guide-book for physical training, but a means to fight against the enemy in self-defense.

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